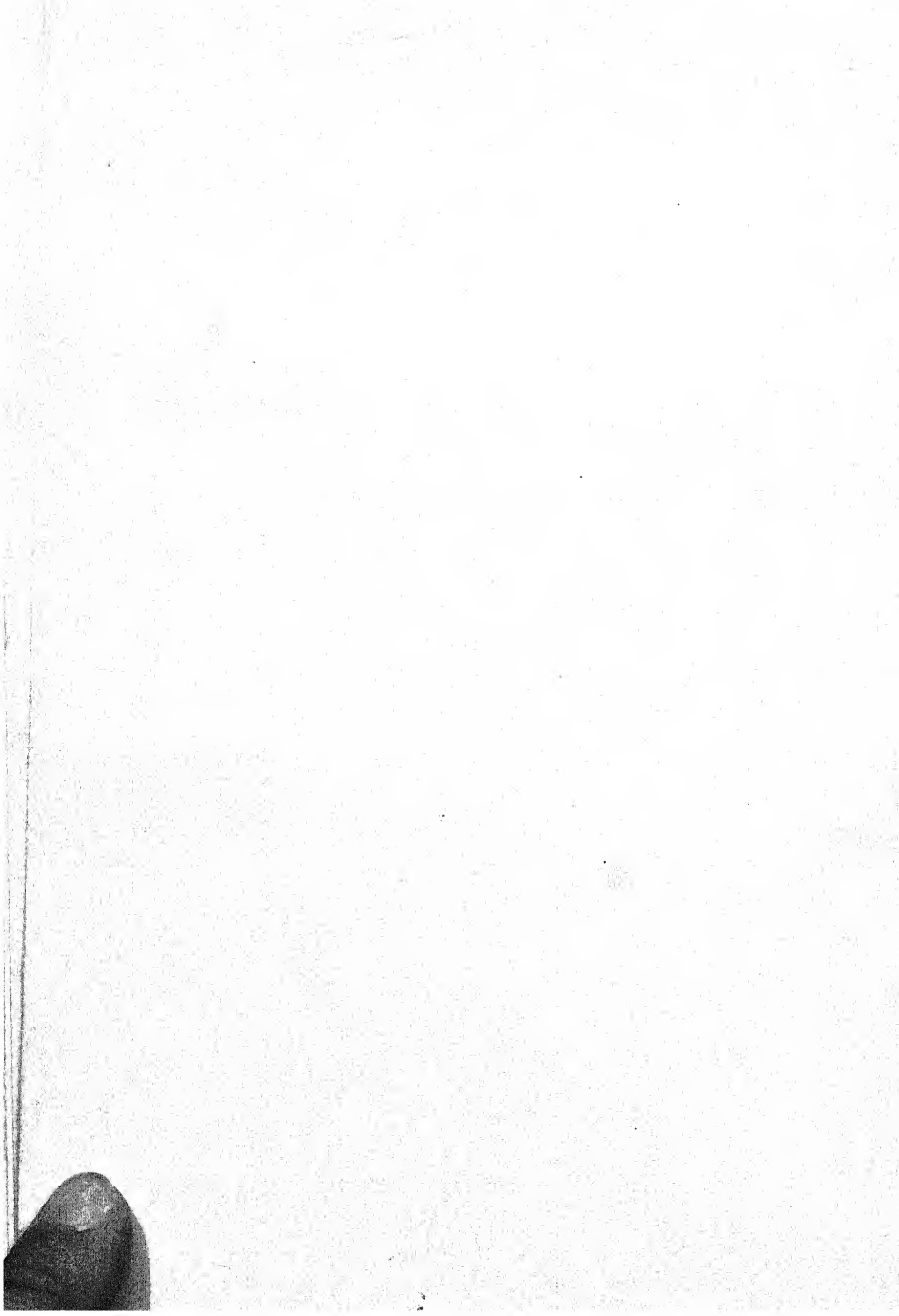


A SHORT DICTIONARY
OF ARCHITECTURE



A SHORT DICTIONARY OF ARCHITECTURE

INCLUDING SOME COMMON BUILDING TERMS

by

DORA WARE and BETTY BEATTY, A.R.I.B.A.

14885

*With an Introduction
on the Study of Architecture by*

JOHN GLOAG, HON. A.R.I.B.A.

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D. W.

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Introduction

Date...

THE STUDY OF ARCHITECTURE

By JOHN GLOAG

SINCE men gave up using open-air skyscrapers in the form of aboreal nests and solid, ready-made shelters in the form of caves, they have made three conspicuous structural discoveries. Firstly, they found that two upright posts could support a horizontal member; and from this has arisen what is known variously as post-and-lintel, post-and-beam, or trabeated construction. It is the basic principle behind most of the building that is still done in the world to-day, for walls are really prolonged posts, vertical masses that support horizontal members, which carry floors and roofs. The second discovery was the arch, and from this arose arcuated construction. In both these methods of construction, buildings were held up chiefly by their walls, which gave them, like crustaceans, a strong external structure. The use of the arch enabled large spaces to be spanned without intervening supports, and allowed great masses of stone to be carried aloft, their weight being spread downwards by curved paths to walls and piers. The third discovery changed buildings structurally from crustaceans to vertebrates, for the invention of the cantilever principle and the increase of metallurgical knowledge led to the use of an internal skeleton of steelwork that was self-supporting, and from which thin walls could be hung, for they were no longer required to hold up floors and roof.

A clear understanding of the significance of these three structural methods is an essential preliminary to the study of European architecture. In every age, architecture creates a permanent and veracious record of the social,

economic, religious, emotional, intellectual, and artistic conditions under which people live. The way in which these structural methods have been used, or misused, conventionalized, ignored, disguised, or brought to perfection by liberating the fecundity of original minds, inevitably reflects the character of a civilization, even though centuries of wear and tear and weather may have given a gentle romantic atmosphere alike to dullness or daring, arrogance or ignorance, conceit or genius.

The Greeks perfected trabeated construction; they evolved three systems of design which governed the proportions of vertical and horizontal members, and those systems, or "orders" of architecture, were known as Doric, Ionic, and Corinthian. "Art is always a somewhat mysterious subject to deal with," wrote Lisle March Phillipps, "but we may say this about it with some confidence, that it never manifests itself with certainty, and least of all in the shape of a great architectural style, until it has behind it a combined and united effort. It has in it something of the nature of a solution of life's problem. So far as the particular race which creates it is concerned; it is the answer to the question how to live."¹ The lucent intellectual quality of Greek civilization is apparent in the three orders of architecture. Within the governing framework of those systems Greek architects created works that have influenced, directly or indirectly, the architecture of every city in Europe and many in America.

The Romans, a utilitarian, vulgar and commercial people, copied the Greek Orders, and added two new ones, the Tuscan, which was a variation of Doric, and the Composite, which was a highly elaborated combination of Corinthian and Ionic. Their lack of intellectual and artistic adventurousness, their inflexible respect for convention and their love of things as they

¹ *The Works of Man*, by Lisle March Phillipps. Second edition, 1914.

were, infected their architecture. In every mechanized detail of their buildings, the mentality of a great slave state is confessed. Although the Romans invented the arch, they used it merely as a structural convenience; it never affected the form of their buildings; they did not create a noble arcuated style, as the Greeks created a noble trabeated style. With Roman building began the separation of structural technique from architectural form. It was not until Byzantine architecture developed, under Greek influence, in the Eastern Roman Empire, that a true arcuated architecture was evolved, which resulted in such masterpieces as Santa Sophia, Justinian's great church at Constantinople.

Romanesque architecture grew up in the old Roman provinces, after the collapse of the Western Empire. It was largely inspired by Byzantine influence, and from its bold, firm lines originated that long series of experiments with the arch form, from which in due time the Gothic architecture of mediaeval Europe arose.

The Gothic architects were engineers in stone. They were daring inventors, and they perfected the technique of using stone, so that by the close of the fifteenth century great soaring masses of masonry pricked the skies with spires and pinnacles in every European town and city, while thin carved and moulded skeletons of stone enclosed a blazing splendour of coloured glass. The mediaeval cathedral has been called by Christian Barman "a dome of glass," and by W. R. Lethaby "a cage of stone." Then came the rediscovery of the Orders of Architecture, during the Renaissance. The old bones were disinterred, but they were given new life, because they were resurrected by men who were unintimidated by the unyielding order, standardized pomp and bureaucratic dullness of the Roman Empire. Nevertheless, no new principle of structure was engendered by that great intellectual stir we call the Renaissance. Sir William Flinders Petrie once said that "copying is an

artificial system, which has no natural development or root in the mind, and which browses indifferently on anything that may be the fashion of the day.”¹

The renewed interest in classic architecture at least gave Europe, and in particular England, some centuries of harmonious and well-ordered building, when architects were guided by rules which enlarged their artistic perception and developed their sense of proportion. The educative significance of the classic Orders has been described by Mr. Howard Robertson in his illuminating book, *The Principles of Architectural Composition*. “Clothed with the beauty of proportion and detail which represents something approaching finality in this particular form of design, and having therefore inherent decorative qualities, classic columns and entablatures form a means of expressing form and line contrast which is tried and ready to hand. Small wonder, therefore, that the architect seizes on the Orders to provide his dominant decorative effect.”² This, of course, supports the contention of Sir William Flinders Petrie, that copying “has no natural development or root in the mind”; but the study of the Orders by men who were under no obligation to support and flatter, in terms of architecture, an implacably conventional and intellectually bankrupt civilization, might and indeed did lead to a golden age of building. Architects of genius like Inigo Jones and Sir Christopher Wren were never hampered or repressed by their mastery of Roman rules. They were not the humble and obedient servants of those rules; they were their accomplished masters. But few architects are endowed with the imaginative powers of Inigo Jones and Wren, and imagination unlit by genius may be well served by such guides as the Orders of Architecture. As Mr. Howard Robertson points

¹ *The Revolutions of Civilisation*, by Sir W. M. Flinders Petrie, Chap. III.

out, effects similar to those obtained through the use of the Orders, and "of a much more interesting and stimulating character" could be produced by handling form in other ways. "But this entails imagination and effort, and it requires a great deal of both to originate a series of verticals and horizontals as satisfactory as that which is furnished by a well-selected classic Order. If the designer realizes that the Orders are a very subtle and refined expression of some of the principles of pure design, and not merely a more or less fashionable trapping to be borrowed and applied without reason, he will then be in the position to tackle the problem of using them with fitness or of creating his own set of elements to take their place."¹

The golden age of building in England lasted from 1660 until about 1830. These are not hard-and-fast dates; but during that period few things were built in England which were not agreeable to look at, well-proportioned, pleasantly embellished, and constructed of appropriate and skilfully used materials. The buildings of that time were, in Mr. Thomas Sharp's phrase, "informed by the common urbane spirit of the age," and in the towns and cities the squares and streets of the seventeenth and eighteenth centuries "were places where people lived their own lives as citizens, not adjuncts of a court on perpetual parade."²

The nineteenth century witnessed an emotional reaction against the order and clarity of Classical Architecture, as it had been interpreted by English architects, and there was an attempt to revive what was known as the Gothic style. This was an expression of the Romantic movement which was affecting literature and art. In architecture it led to an immense amount of copying, and to a period of anarchy and vulgarity in design. In England, we are still suffering from the effects of that period: the

¹ *The Principles of Architectural Composition*, Chap. IV, pp. 43-44.

nineteenth century is still with us, although the second world war has eliminated some of its manifestations.

During the last seventy years a structural revolution in architecture has taken place, which may in due time give rise to a new and recognizable architecture in England, with national variations in different European countries and in the United States. Although some unique and subsequently famous buildings revealed that new structural methods had arrived, the majority of people in the prosperous and comparatively secure Victorian period never suspected that architecture in the hands of engineers was moving into a new period of design, that would bring changes to the form and character of building, as profound and far-reaching as the changes that followed the invention of the arch. For example, the convenience of prefabricating standardized units and framework for a building, in a foundry or a factory, far from the site on which they were to be assembled, was demonstrated by the methods adopted for constructing the Crystal Palace. In one of those improving books for Victorian children, written in the manner of *The Fairchild Family*, the following descriptive passage occurs: "But how? how did this great building so suddenly arise? As the dry bones that were shaken by the wind came together, 'bone to his bone,' so came the columns of this Crystal Palace! They came from afar; an exceeding great army of iron and wooden bones. By wagon loads they came—girders and trusses, columns and ribs, of iron and wood. Then, they fitted one to another, forming a framework fairy-like and fine for the transparent glass. No unsightly heaps of bricks! no smoking heaps of lime! no click of noisy trowel! no great unsightly scaffolding! All the parts were ready prepared: and as they came from distant places, they quickly joined together, who like brethren, knew each other. Thus ranging in square companies and in long rows, they helped and supported one another

until they were tall and strong. Then they were able to bear up their curved-shaped friends, the giant ribs, who gratefully formed a roof over their heads, and covered them in from the rain."

That is from *Little Henry's Holiday at the Great Exhibition* by the editor of *Pleasant Pages*.¹ Neither the kind father who explained these wonders to Little Henry, nor the thousands of kind fathers like him, realized that in providing a vast pre-fabricated cage of cast iron and glass for the Great Exhibition, Joseph Paxton had uprooted a lot of long-established ideas.

The structural revolution had begun: we are still in its experimental period. The revolution has since been called the "Modern Movement" in design. In England it is not yet attuned to English ways of life nor to English eyes; it is a new architecture in the making, though largely unacknowledged; there is indeed a nervous conspiracy on the part of those who commission large-scale building, to disguise the effects of the structural revolution; and to-day in our great cities the steel bones of buildings are lacquered over with stonework façades, thought like gargantuan Roman temples, in which vast columns and entablatures, erected at enormous expense, hide from the people who use our cities, the facts of contemporary architectural life. This desire for disguise is symptomatic of the flight from realism which has been apparent in the social, economic and political life of the nation in the present century. Architecture never lies about the people it serves.

There are a few buildings in London and other cities that openly acknowledge the structural revolution: they are conspicuous in a world of make-believe. For instance, the store of Peter Jones in Sloane Square, London; the headquarters of the London Passenger Transport Board, in Broadway, Westminster; the *Daily Express* building

¹ Published in London, by Houlston and Stoneman.

in Manchester; the factory built for Messrs. Boots at Nottingham; the studios and laboratories of London Film Productions at Denham; the Pioneer Health Centre at Peckham, and many of the railway stations of the London Passenger Transport Board. These are only a few examples.

If we are passing into this new phase of architectural design, is it worth while bothering about the past at all? That is a question which anybody may well ask, if he is about to address his attention to the study of architecture, either in an amateur or a professional capacity. Sir Christopher Wren once said, "Building certainly ought to have the Attribute of Eternal, and therefore the only Thing incapable of new Fashions." There are certain basic principles of architecture which are common to all ages and climes. "History for the student of architecture is a record of experiments of which he cannot afford to be ignorant. The architect of to-day, however 'modern' he may think himself, is equally part of the historical process."¹

To-day, students in architectural schools do not devote much of their time, if, indeed, they devote any, to studying the classic Orders of Architecture. Growing up in the commercial machine age, when stimulating social and economic experiments are being made in the world, and the copious dissatisfactions of the people in every country are being potently expressed in revolutions and wars, or by militant but largely uncreative criticisms of existing institutions, it is natural that such studies, with their antiquarian flavour, should seem less significant than the economic and even political aspects of architectural design. This lively regard for the social function of architecture is a healthier condition of mind than a scholarly obsession with the nice details of the Classic Orders, which was the rule, over thirty years ago, when

¹ *Theory and Elements of Architecture*, by Robert Atkinson and Hope Bagenal, Vol. I, Part I, Chap. I, p. 3.

the writer was studying architecture. In those days the range of our familiar knowledge was condensed in these lines :

Corinthian cauliflowers,
Scrolls Ionic,
All the rest Doric !”

Architecture is arising all around us ; we cannot escape from it, we cannot ignore it, and if more people took a critical interest in it, better architecture would be encouraged. Our architecture will not attain greatness until, to repeat the words of Lisle March Phillipps, “it has behind it a combined and united effort.” The layman, as well as the student who hopes to make architecture his profession, has an obligation to study its nature, its growth and its powers.

Miss Ware and her collaborator, Miss Beatty, have by their selective work and admirable illustrations in this dictionary certainly made the life of the architectural student, professional or amateur, very much easier.

Author's Note

A SHORT bibliography appears at the end of this dictionary, and by studying these books, and many others of a similar nature which exist, anyone who desires to learn more about architecture has a very adequate opportunity. Such a student, however, will find no concise and brief dictionary which he may use side by side with such reading, and it was my discovery of this lack that urged me to put together this dictionary. Apart from the glossaries contained in such authoritative works as Sir Banister Fletcher's *History of Architecture on the Comparative Method*, T. D. Atkinson's *Glossary of English Architecture*, and J. H. Parker's *Concise Glossary*, I could discover nothing which combined the terms used in classical architecture with the more common building terms in use to-day. I have tried to provide something that will be of practical help to both professional and amateur students of architecture, as well as to those who come into contact with the subject in the course of their work. I hope, too, that my book may contribute something towards a sounder knowledge of an art which has a fundamental influence upon humanity.

D. W.

A SHORT DICTIONARY OF ARCHITECTURE

A

- ABACUS** The flat upper member of a capital. (*See* Fig. V.)
- ABUTMENT** The masonry which supports the weight and takes the thrust of an arch below the springing line. (*See* Fig. I.)
- ACANTHUS** A form of carved ornament based on the leaves of the acanthus plant, and found on Corinthian and Composite capitals, and in the enrichment of mouldings. (*See* illustration.)
- ACCESS** A passage or corridor between two rooms; in building construction this term denotes points at which concealed services can be reached for inspection and repair.
- ACROPOLIS** The citadel which contained the chief temples and public buildings of a Greek city, and which was built at its highest point.
- ACROTHERION** A block of stone resting on the top or ends of a pediment, to form a base for figures or carved ornament. (*See* Fig. VII.)
- AGGREGATE** In building, that part of concrete which is bound together by a cement matrix.
- AIR BRICK** A specially perforated brick which provides ventilation to a cavity wall or into a building.
- AISLE ✓** An open space in a church, parallel with the nave. (*See* Fig. IV.)
- ALABASTER** A form of gypsum with a marble-like appearance, sometimes white, sometimes veined with reddish-brown.
- ALCOVE** A recessed space in a wall.
- AMBO** A pulpit placed at the side of a choir in a church. Normally, there are two, one on either side, the Gospel being read from one and the Epistle from the other.
- AMBRY OR AUMBRY** A small recess in a church, to hold sacred vessels, often built into the thickness of the wall in the form of a cupboard.
- AMBULATORY ✓** The cloisters surrounding the choir of a church; a corridor or similar place for walking, adjacent to a church.



ACANTHUS

A SHORT DICTIONARY OF ARCHITECTURE

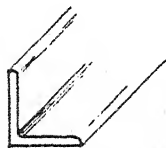
AMPHI-PROSTYLE The term applied to a temple which has a portico at each end.

AMPHITHEATRE An oval space, surrounded by rising tiers of seats, first used for gladiatorial displays.

ANCHOR BOLT A long iron bolt used in the construction of cornices and pinnacles in order to increase stability.

ANCONES Brackets on either side of a doorway, which support the cornice; sometimes known as consoles or modillions.

ANGLE-IRON A bar of metal, usually rolled mild steel, of L section. (See illustration.)



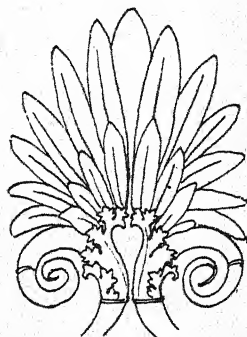
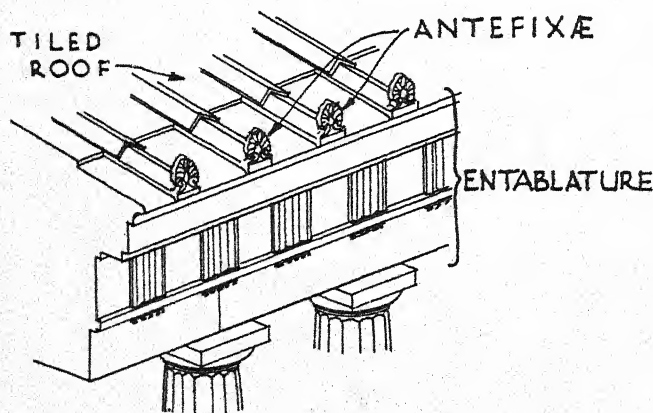
ANNULET A small flat band encircling a column. (See Fig. V.)

ANODISING The creation, by an electro-chemical process, of a hard, protective oxide film.

ANGLE IRON

ANTA A pilaster, in which the base and capital do not conform with the other columns in the building, and usually placed at the end of a side wall.

ANTEFIXAE Ornamental blocks fixed on the lower edge of a roof in order to conceal the ends of tiles. (See illustration.)



ANTHEMION

ANTHEMION

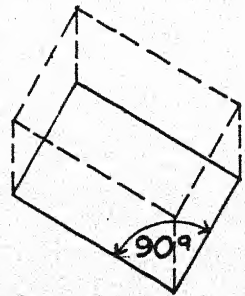
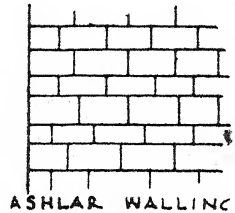
A form of decoration, based on the honeysuckle flower and leaves, and found in many varieties in Greek and Roman architecture. (See illustration.)

A SHORT DICTIONARY OF ARCHITECTURE

- ANTI-SYPHONAGE PIPE** A pipe carried from the outer side of a trap to the open air in order to prevent the trap being unsealed by syphonage when other sanitary fittings connected to the same waste pipe are used.
- APEX STONE** The top stone in a gable end; sometimes called a saddle stone.
- APOPHYGE** The slight curve found at the top of a column, where the shaft joins the capital, and at the bottom where the shaft joins the fillet at the base.
- APRON OR APRON PIECE** The flashing which is laid round a chimney stack, dormer, etc., at the point at which it meets the roof tiles; it is turned up and wedged into the brickwork above.
- APSE** A semi-circular extension of the eastern end of a church. (*See Fig. IV.*)
- APTERAL** The term applied to a building which has columns at the ends but not at the sides.
- AQUEDUCT** A series of arches carrying a canal or large water supply.
- ARABESQUE** Intricate surface decoration, generally based on complex geometrical patterns; this kind of decoration was originated by Arabian artists.
- ARÆOSTYLE** The term applied to an arrangement of columns in which the space between each is three and a half times the diameter of one column.
- ARCADE** A row of columns supporting a series of arches, and either joined to a building, or standing free.
- ARCH** An arrangement of wedge-shaped masonry, or bricks, built over an opening in a wall, in such a manner that the arch is self-supporting and will also take weight imposed on it. There are many varieties, which take as their basic form, the arc of a circle. (*See Fig. I.*)
- ARCH BRICK** A special brick shaped to the form of a voussoir.
- ARCH RIB** A projecting band on the line of an arch in vaulting. (*See illustration of ribbed vaulting on page 77.*)
- ARCHITECTONIC** Pertaining to the science of architecture and the application of architectural principles.
- ARCHITRAVE** The lowest member of an entablature; the term is also applied to the moulded frame surrounding a door or window. (*See Figs. V and VIII.*)
- ARCHIVOLT** The mouldings and ornamentation on the face of an arch.

A SHORT DICTIONARY OF ARCHITECTURE

- ARCUATED** The term applied to architecture which is structurally dependent on the use of the arch principle.
- AREA** The extent of a building site; also an enclosed yard which gives light and air to a basement or the inner part of a large building.
- ARRIS** The sharp edge formed by the meeting of two straight or curved surfaces.
- ASBESTOS** A fibrous mineral from which a fire-resisting fabric is woven.
- ASBESTOS CEMENT** A fire-resisting material composed of fiberized asbestos and Portland cement.
- ASHLAR OR ASHLER** Walling, in which carefully finished blocks of stone, usually large, are used in courses with fine joints. (*See illustration.*)
- ASHLARING** Upright boarding fixed across the acute angle formed by the meeting of roof and floor in an attic.
- ASPHALT** A hard, bituminous substance, used for paving, etc.
- ASTRAGAL** A small, semi-circular moulding or bead. (*See Fig. Xa.*)
- ASTYLAR** The term applied to a façade without columns or pilasters.
- ATLANTES** Carved male figures used instead of columns to support an entablature; sometimes called telamones.
- ATRIUM** In Roman houses, a space or court at the entrance, open to the sky but surrounded on all sides by the roof. Later it came to mean the open space in front of the entrance to a building.
- ATTIC** A room built within the sloping roof of a house.
- ATTIC BASE** A column base formed by a scotia moulding between two torus mouldings, and found in the Greek Ionic and Corinthian orders, and in the Roman orders.
- AUREOLE** A halo surrounding a sacred figure.
- AXONOMETRIC PROJECTION** A geometrical drawing to show an object in three dimensions. The plan is set up



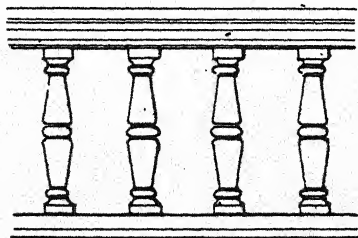
truly, turned to a convenient angle, and verticals projected from it to scale. With this method all dimensions on a horizontal plane and all verticals are to scale. Diagonals and curves on a vertical plane are distorted. (*See* illustration and Fig. XI.)

B

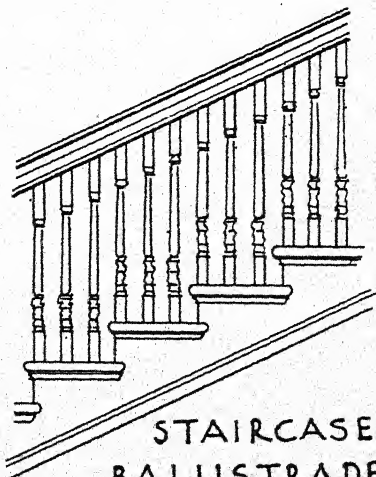
- BACK HEARTH** The stone, brick or cement surface which floors a fireplace interior, upon which the grate stands or the fire is built direct.
- BALCONY** A narrow platform projecting from the face of a building above ground level.
- BALDACHINO** A canopy supported on columns, over an altar or tomb; also called a ciborium.
- BALE'S CATCH OR BALL CATCH** A type of automatic catch used for the doors of cupboards, etc. It works by means of a metal ball with a spring which pushes it into a corresponding hole in a plate.
- BALLCOCK OR BALL VALVE** A valve or cock to control the level of water in a cistern or tank. It is operated by a lever arm with a floating ball which presses a plunger against its seating when the water reaches the prescribed level.
- BALL FLOWER** A circular carved ornament, having the appearance of a split horse-chestnut fruit, and typical of Decorated Gothic architecture. (*See* illustration.)
- BALUSTER** A small individual column in a balustrade; also a vertical member supporting a handrail.



BALL - FLOWER



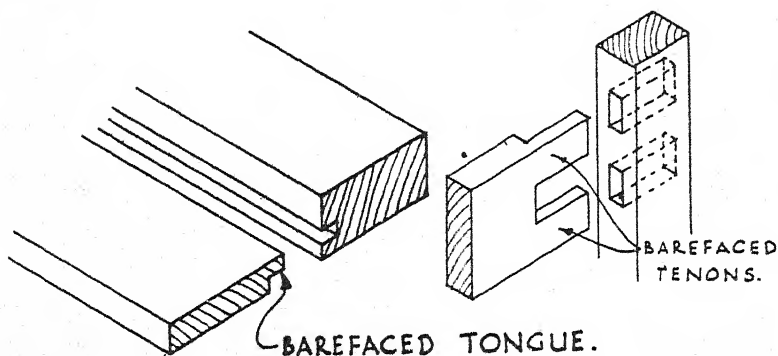
BALUSTRADE



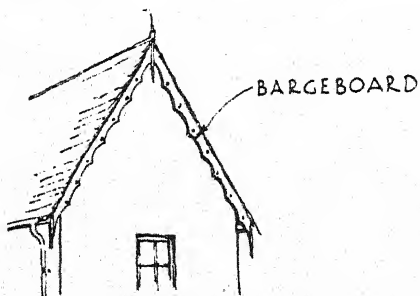
STAIRCASE
BALUSTRADE

A SHORT DICTIONARY OF ARCHITECTURE

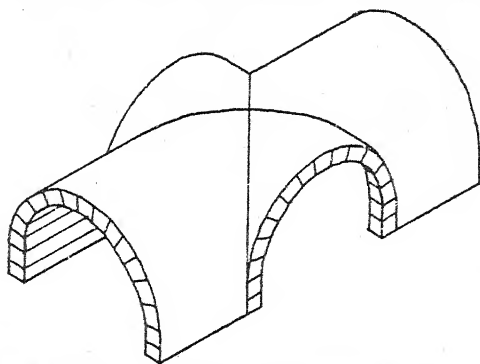
- BALUSTRADE** A railing consisting of a series of balusters resting on a base and supporting a continuous horizontal member. (*See illustration on page 21.*)
- BANISTER** A common term for baluster, generally applied to the thin iron or wooden balusters on stairs.
- BARBICAN** A small tower or fort built outside a castle or town to form a first line of defence.
- BARFACED TENON** A tenon shouldered on one side only. (*See illustration.*)



- BAREFACED TONGUE** A tongue flush on one side of a board. (*See illustration.*)

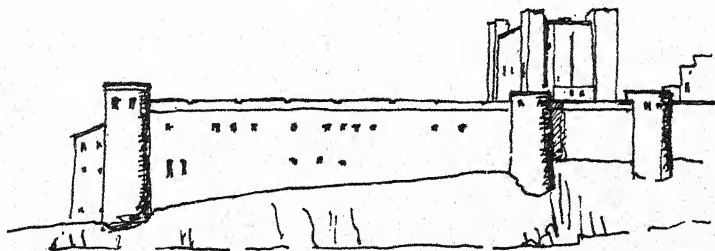


- BARGEBOARD** The woodwork covering the joint between a gable end and the roofing material. (*See illustration.*)
- BAROQUE** The term applied to the elaborate architectural styles that developed in different countries in the later Renaissance during the seventeenth century.
- BARREL VAULT** A roof formed by a continuous rounded arch above a space. (*See illustration.*)



BARREL VAULT WITH INTERSECTING VAULT.

- BARTIZAN** A hanging turret on a tower.
- BASE** The lowest member of any structure or architectural feature. (*See Fig. V.*)
- BASE BLOCK** The squared-up termination, a few inches above floor level, of a door or window architrave, or of the moulding which surrounds a fireplace opening; sometimes called a plinth block. (*See Fig. VIII.*)
- BASEMENT** The lowest storey in a building, partly or wholly below ground level.
- BASILICA** A large hall used by the Romans for public administration; many basilicas became Christian churches. (*See Fig. IV.*)
- BASTION** A projection at the angle of a fortification, for the defence of the walls. (*See illustration.*)

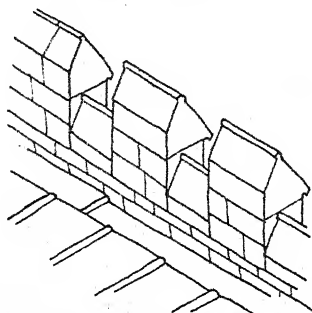


BASTIONED WALL.

- BAT** The name given to part of a brick, either a three-quarter, half or quarter bat, referring to a three-quarter, half or quarter brick.

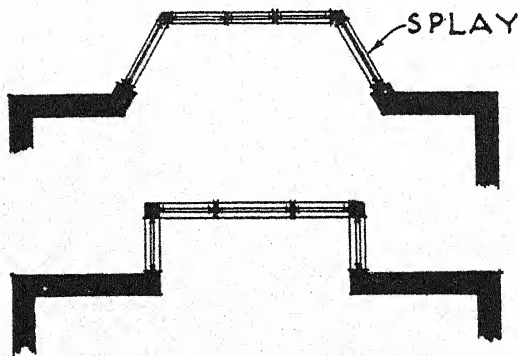
A SHORT DICTIONARY OF ARCHITECTURE

- BATH STONE** A form of limestone, of very fine grain, white or cream in colour, which though soft when quarried, hardens on exposure.
- BATTEN** A narrow strip of wood.
- BATTEN AND BUTTON** A method of jointing boards, to avoid warping.
- BATTER** A sloping or inclined face of a wall.
- BATTLEMENT** A crenellated parapet. (*See illustration.*)



BATTLEMENT

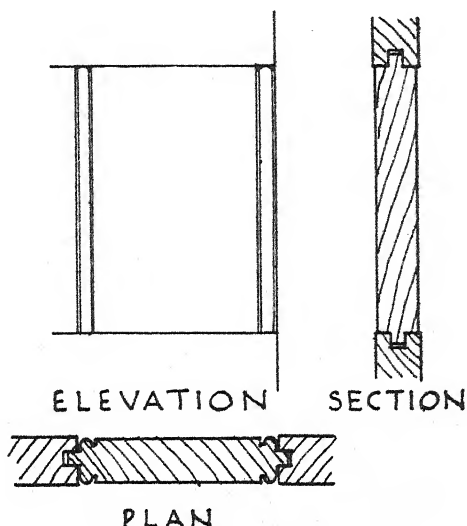
- BAY** A division of a roof, hall, or workshop.
- BAY LEAF** A form of enrichment often applied to a torus moulding. (*See Fig. Xa.*)
- GARLAND**
- BAY WINDOW** A window which projects from the ground floor of a building, and may continue up to the second or third storey. (*See illustration.*)



BAY WINDOWS PLANS

- BEAD** A small circular moulding. (*See Fig. Xa.*)
- BEAD AND BUTT** A panel that is flush with the stiles and rails of a framework, a bead moulding being struck on the

edges of the panel where it butts against the stiles.
(See illustration.)

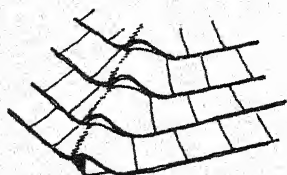


BEAD AND BUTT PANEL.

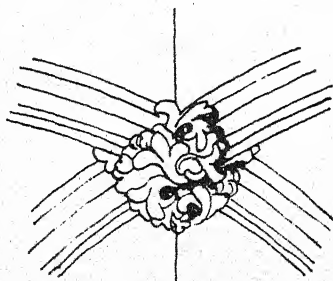
- BEAD AND REEL** A moulding enrichment, the design based on a string of alternate beads and reels. (See Fig. Xa.)
- BEAD FLUSH** The term applied when a bead runs right round a panel.
- BEAK HEAD** An enrichment of a Norman moulding, based on the beak and head of a bird.
- BEAM** A horizontal structural member which carries a load.
- BEAM FILLING** The upper part of a wall built between the rafters and up to the roofing material.
- BED MOULDING** Any small moulding lying under a projection.
- BELFRY** A room at the top of a bell tower, where the bells are usually hung.
- BEMA** A raised area between the apse and the head of the nave, in early Christian churches, and from which the transept later developed. (See Fig. IV.)
- BEVEL** The term generally applied to a chamfered metal or glass surface. (See chamfer.)
- BIB TAP OR BIB VALVE** A tap or valve joined to a horizontal feed, e.g. a tap fixed to a wall.

A SHORT DICTIONARY OF ARCHITECTURE

- BILLET** A form of enrichment consisting of short cylinders or blocks, common in Norman architecture. (*See Fig. Xc.*)
- BINDER** A timber girder which supports the bridging joists used in the construction of large floors.
- BIRD'S BEAK** A Greek supporting moulding, having the appearance of a downward curving bird's beak. (*See Fig. Xa.*)
- BLIND STOREY** *See triforium.*
- BLOCK-IN COURSE** A type of stone wall construction, with good joints, used where great strength and soundness are required.
- BLOCKING COURSE** A course of masonry built above a cornice.
- BLOOM BASE** A solid steel base to a stanchion, as distinct from a gusseted base.
- BLUE LIAS LIME** Hydraulic lime manufactured from liassic limestone.
- BOLECTION MOULDING** A moulding that covers the joint between two members with surfaces at different levels, and projects beyond both surfaces. (*See Fig. Xb.*)
- BOND** The arrangement in which bricks, masonry or other building blocks are laid, so that the vertical joints in adjoining courses do not lie directly above or under each other. The principal brick bonds are English, and Double and Single Flemish.
- BONDER** A long stone running right through the thickness of a wall.
- BONDING BRICK** A specially shaped brick which ties the two sides of a hollow wall.
- BONDSTONE** A stone which joins the coping above a gable to the upper surface of a wall.



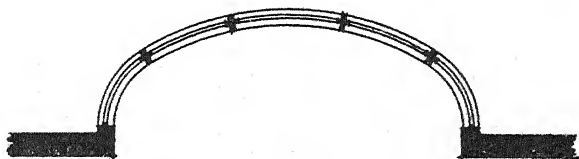
HIP WITH
BONNET TILES.



BOSS

A SHORT DICTIONARY OF ARCHITECTURE

- BONNET TILE** A curved tile fixed at the hips of a roof. (*See illustration on page 26.*)
- BOSS** An ornament covering the intersection point of the ribs in a roof. (*See illustration on page 26.*)
- BOTTOM PANEL** The lowest panel of a door. (*See Fig. VIII.*)
- BOTTOM RAIL** The lowest horizontal member of a door or a window frame. (*See Figs. VIII and IX.*)
- BOW WINDOW** A curved bay window. (*See illustration.*)



PLAN OF BOW WINDOW

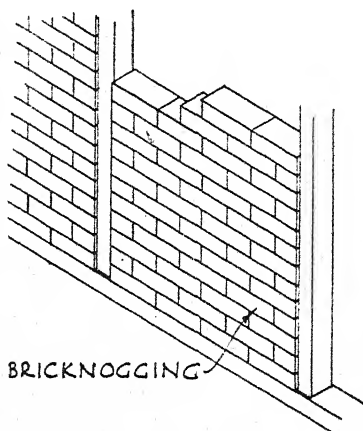
- BOWTELL** A convex moulding on an angle, usually about three-quarters of a circle in section, and used a good deal in Norman work. (*See Fig. Xc.*)
- BOX GUTTER** A horizontal gutter formed where two adjoining sloping roof surfaces meet; similar to a parapet gutter, *q.v.*
- BRACE** An inclined member, whose function is to transmit weight from one part of a structure to another.
- BRACKET** In architecture, another term for an ancone or console: in building, a projecting support.
- BRACKET CORNICE** A cornice which includes consoles or modillions to carry the upper mouldings.
- BRATTISHING** A form of cresting consisting of a decorated leaf design, used as the ornamental parapet of a wall, or as the finish at the top of Early Tudor screens or panelling; also known as Tudor flower.
- BREASTSUMMER OR BRESSUMMER** A beam which supports a wall over a wide opening.
- BREEZE BLOCKS** Building blocks made of coke breeze concrete.
- BREEZE BRICKS** Bricks of the same thickness, width and length as ordinary bricks, made of coke breeze concrete; joinery can be nailed or screwed to these bricks.
- BREEZE LINTELS** Coke breeze concrete lintels, possessing the same qualities as breeze bricks, but considerably less strength than ordinary concrete lintels.

BRESSUMMER *See* breastsummer.

BRICK A clay block, moulded and burnt, and possessing considerable qualities of rigidity, durability and resistance. The standard size brick is $8\frac{1}{2}$ in. by $4\frac{1}{2}$ in. by either 2 in., $2\frac{5}{8}$ in. or $2\frac{7}{8}$ in. Among the most common types are: Blue (or Engineering), Fletton, Glazed, London Stock and Sand Lime. There are also many kinds of facing bricks.

BRICK-NOGGING The term used when bricks are employed in the construction of a partition, to fill the spaces between the studs. (*See* illustration.)

BRILLIANT-CUTTING A form of decoration used on plate glass, and carried out by means of a wheel which makes various types of cut on the glass; these may be smoothed or polished.



BROACH The pyramidal member which covers the triangular space left at the corner of a square tower which supports a broach spire.

BROACH SPIRE An octagonal spire on a square tower which has no parapet.

BUILDING BLOCK A hollow block made from extruded burnt clay, terracotta or concrete.

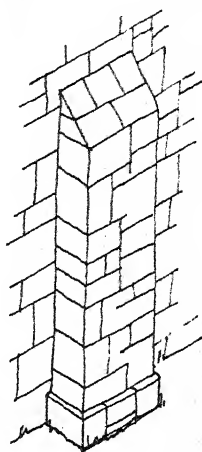
BUILDING BOARD, PLASTERBOARD OR WALLBOARD Boards made from re-pulped paper, shredded wood, or other vegetable products, or gypsum or other plaster composition faced with paper, and used as a covering for partition walls or ceilings.

BULLION OR BULL'S EYE The circular distortion in the centre of a disc of Crown glass, caused by the blowing process originally used in its manufacture; also a circular or oval window.

BURRS Masses of vitrified brick, sometimes used for rough walling.

A SHORT DICTIONARY OF ARCHITECTURE

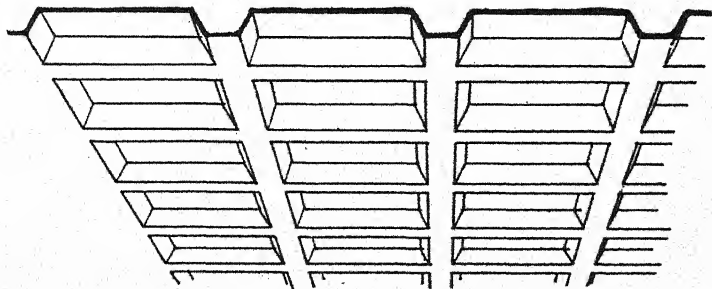
- BUTT** A hinge in which the two parts abut when closed.
- BUTT JOINT** The joint formed by two members meeting end to end.
- BUTTRESS** A support, built against an outside wall, to resist the pressure exerted by an arch or vault inside. (See illustration.)
- BYZANTINE ARCHITECTURE** The style of architecture that developed in the Eastern Roman Empire, and was based on a considerable and imaginative use of the dome and the rounded arch. It perpetuated some of the forms of Roman Classic architecture, but varied considerably in ornamental detail.



BUTTRESS

C

- CABLE** An enrichment representing twisted ropes, used on Norman mouldings. (See Fig. Xb.)
- CAISSONS** A series of sunk panels in a ceiling or dome; also called coffers or lacunaria. (See illustration.)



COFFERED CEILING.

- CAMBER** A slight convex inclination on the surface of a beam to correct the optical illusion that it drops in the centre.

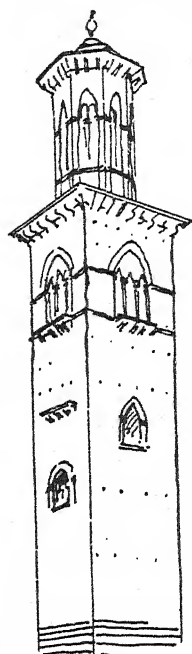
CAME The metal strip used for leaded lights.

CAMPANILE A bell tower, usually detached from the main building. (*See illustration.*)

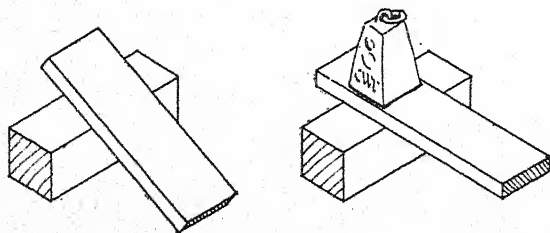
CANEPHORA A sculptured female figure with a basket supported on the head.

CANOPY A covering fixed or suspended above an altar, tomb or pulpit. It is also the name given to a projection in the form of a hood or roof over a doorway, or a continuous projection on a building, sheltering the pavement.

CANTILEVER A beam which carries a load and is supported itself at one end only. To cantilever is to employ the principle of a lever to carry a load. (*See illustration.*)



CAMPANILE



THE CANTILEVER PRINCIPLE.

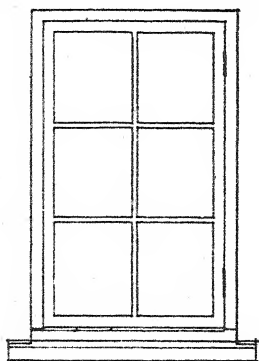
CAP The topmost member of the pedestal in a Classical order; also a piece covering the top of an upright member. (*See Fig. V.*)

CAPITAL The moulded or sculptured head of a column. (*See Fig. V.*)

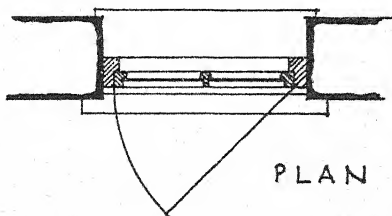
CAPPING A top covering or protecting moulding, such as a coping or handrail.

CARRIAGES OR CARRIAGE PIECES The members which support the steps in stair construction.

CARYATID A sculptured female figure, sometimes used in place of a column. (*See illustration.*)



ELEVATION



PLAN



CARYATID.

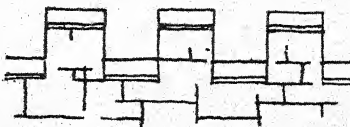
CASEMENT WINDOW.

CASEMENT SASH A window sash hung by one vertical edge; this type of window is made to open either outwards or inwards.

CASEMENT WINDOW A window hinged vertically, which opens outwards or inwards. (*See illustration.*)

CAST IN SITU The term applied to concrete members cast in the position they will finally occupy.

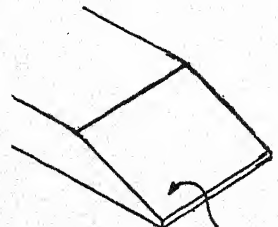
CASTELLATED A term applied to any battlemented parapet or roof; also sometimes applied to the ornamental moulding that in 15th and 16th cen-



CASTELLATE.

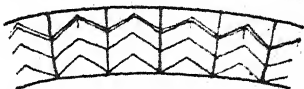
A SHORT DICTIONARY OF ARCHITECTURE

	<p>tury woodwork separates the panelling from the frieze, the moulding forming a continuous pattern of miniature battlements. (<i>See illustration.</i>)</p>
CATHEDRAL GLASS	<p>A rolled glass, which may be tinted, with one surface textured, so that vision through the glass is partially obscured.</p>
CAULICOLI	<p>The stalks supporting the volutes on a Corinthian capital; two of these stalks appear on each face of the capital.</p>
CAVETTO	<p>A hollow moulding. (<i>See Fig. Xa.</i>)</p>
CAVITY WALL	<p>This consists of two brick walls, 2 to 3 in. apart and tied together by metal ties or special bricks; also called a hollow wall.</p>
CEILING JOIST	<p>The small joist which supports the lath and plaster of a ceiling.</p>
CEILING LIGHT	<p>A glazed opening in a ceiling, often below a skylight.</p>
CELLA	<p>The main body of a temple, enclosed on three sides by walls, and occupying the complete width of the building.</p>
CEMENT	<p>A natural or artificial lime compound, burnt and ground.</p>
CEMENT MORTAR	<p>A mortar composed of cement, sand and water.</p>
CENTERING	<p>The wooden framework used in arch construction, which is removed when the mortar has set.</p>
CENTRE	<p>In arch construction, the centre is the point from which any curve of the arch is struck. (<i>See Fig. I.</i>)</p>
CHAIR RAIL	<p>A term sometimes applied to a dado rail, so called because it prevents chairs when pushed back against a wall, from damaging the surface.</p>
CHAMFER	<p>The flat surface formed by diagonally planing off the angle made by the meeting of two surfaces: this term is usually applied to stone or wood surfaces, while a <i>bevel</i> refers generally to glass or metal surfaces. (<i>See illustration.</i>)</p>
CHANCEL	<p>The part of a church used by the clergy and choir; it lies at the east end between the altar and nave,</p>

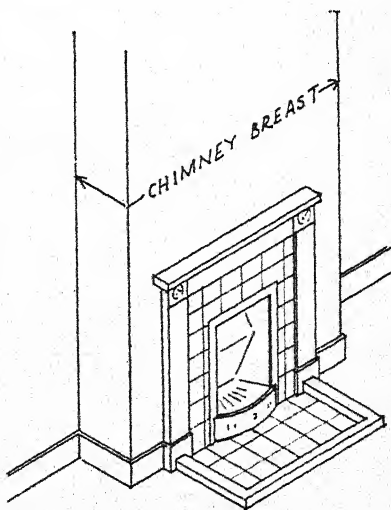


BEVEL, CHAMFER
OR SPLAY

- and is sometimes separated from the nave by a screen.
- CHANNEL** A continuous depression in a surface; also a form of rolled steel.
- CHANNEL PIPE** A halved pipe forming a channel.
- CHASE** A long recess formed in brickwork, masonry or concrete, in order to accommodate service pipes, etc.
- CHECK OR CHECK THROATING** A groove in the underside of a cill or any projecting moulding, which forms a drip or check and stops water running back to the main face of the building; also called a throating. (See illustration of coping on page 36.)
- CHEQUER WORK** The term describing a wall built with stone and another material such as brick, giving a chessboard effect.
- CHEVET** An apse, circular or many-sided, around which there is an ambulatory with chapels.
- CHEVRON** A zig-zag moulding. (See illustration.)
- CHIMNEY BAR** The bar on which the front of a chimney breast is carried, above the fireplace opening.
- CHIMNEY BREAST** The stone or brick structure, projecting into a room, which accommodates the fireplace and the flue. (See illustration.)
- CHIMNEY SHAFT** A high chimney which has only one flue.
- CHIMNEY STACK** The brickwork forming a flue or series of flues, which ascends through all the storeys of a building, rising above the roof level and terminating in chimney pots of various types.



CHEVRON



CHIMNEY BREAST

CHROMIUM

PLATING

A thin skin of chromium deposited electrolytically on another metal, giving resistance to corrosion.

CHUFF

A brick which cannot be used for building, on account of extensive cracking incurred during manufacture.

CIBORIUM

See baldachino.

CILL OR SILL

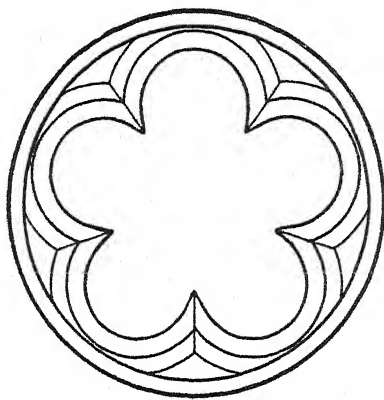
The lowest horizontal member of a window frame. (*See* Fig. IX.)

CIMBORIO

A lantern in a roof, which admits light into a building.

CINQUEFOIL

A form of tracery having five arcs, separated from each other by cusps. (*See* illustration.)



CISTERN

A metal, open topped, rectangular container for cold water.

CLADDING

The external covering of a frame construction building.

CLAPBOARD

The term usually applied in the United

CINQUEFOIL.

States and Canada to weatherboarding, *q.v.*

CLASSICAL
ARCHITECTURE

Architecture designed in accordance with the rules and proportions of the Greek and Roman orders.

CLEARSTORY OR
CLERESTORY

A range of windows in the upper part of a building, which give extra light to the interior, over adjacent roofs.

CLEAT

A batten or clamp fixed to a rafter, or used in joinery, to give extra strength.

CLOISTERS

A covered passage round a court, and separated from it by columns or arches. Cloisters usually connected a church with the chapter house and other parts of a monastery.

CLOSER

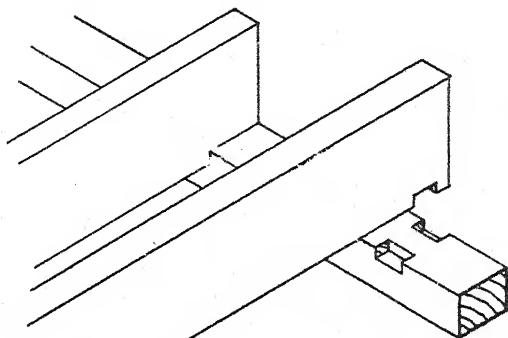
A brick which is cut or trimmed, so that it may be used to obtain proper bonding at corners.

CLUSTERED
COLUMN

A column formed by four or five shafts joined together, and springing from a common base and ending in a common capital.

A SHORT DICTIONARY OF ARCHITECTURE

- COARSE STUFF** The first coat applied in plastering, consisting of rough mortar and hair.
- COFFERS** *See* caissons.
- COGGING** A term used in joinery when timbers cross each other and the lower member is cut so that a projection fits into a slot on the underside of the upper member. (*See* illustration.)

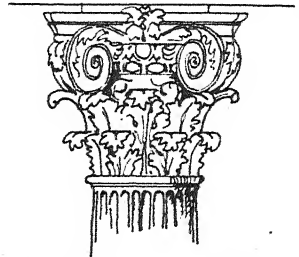


COGGING.

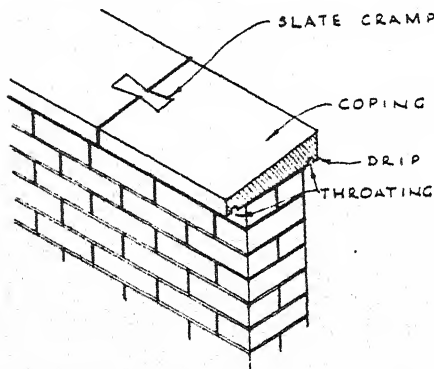
JOISTS COGGED TO WALL PLATE.

- COKE BREEZE CONCRETE** A material consisting of 4 parts of breeze to 1 part of Portland cement, and which will take nails and screws.
- COLLAR** A member tying two common rafters.
- COLLAR BEAM** The wood tie fixed to the principal rafters above wallplate level, in a collar roof.
- COLLAR ROOF** A roof in which wood ties are fixed to the rafters above wallplate level; a ceiling may be attached to the underside of these ties, so that the ceiling of a room under a collar roof has three surfaces, two sloping which correspond with the angle of the rafters, linked by a flat surface which is carried on the underside of the ties.
- COLONNADE** A series of columns.
- COLUMN** An upright supporting member, circular in plan, and in Classical architecture consisting of base, shaft and capital. (*See* Fig. V.)
- COMMON RAFTERS** The rafters which slope from the top of a wall to the ridge, and support the roofing of a building. (*See* illustration of king post truss on page 59.)

- COMPO** The abbreviated term for "composition," which is a plastic material that may be moulded or carved for the enrichment of ceilings, mouldings, or the decoration of panels.
- COMPOSITE ORDER** A Roman order of architecture, which combines the characteristics of the Ionic and Corinthian orders. (*See illustration and Fig. V.*)
- CONCRETE** A substance made of cement, sand and crushed stone, tile or brick, mixed with water.
- CONDUIT** A pipe or enclosed channel which carries water, electric wiring, etc.
- CONSOLES** *See modillions.*

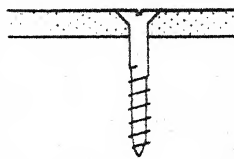


COMPOSITE CAPITAL.

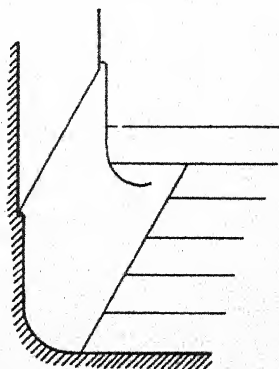


- COPING** The topmost course of masonry on a wall, which may overlap the surface to give protection from weather to the courses beneath. (*See illustration.*)
- CORBEL** A block of masonry or material such as brick or wood, which projects from a wall and supports a beam or other feature. Corbels may be carved or moulded. (*See Fig. III.*)
- CORBEL TABLE** The masonry supported by a series of corbels.
- CORBIE OR CROWSTEP GABLE** A gable which has its upper surface stepped.
- CORINTHIAN ORDER** An order of Greek architecture, which was later adapted with modifications by the Romans. (*See Fig. V.*)

- CORK TILES** Flooring tiles, made from cork pressed and baked so that a dense homogeneous block is formed from which the tiles are cut.
- CORNICE** The upper, projecting portion of an entablature. The term also describes the projecting course of masonry at the top of a building, and the moulding that covers the angle formed by a ceiling and a wall. (*See Fig. V.*)
- CORONA** The flat vertical surface of a cornice, having a deep soffit often recessed slightly to form a drip. (*See Fig. VII.*)
- COUNTER FLOOR** A secondary floor, under the main floor, consisting of battens laid on the floor joists.
- COUNTER LATHING** Laths laid on top of and at right angles to, another series.
- COUNTERSUNK** The term applied when a depression is made in a material to take the head of a screw or nail used in fixing, so that the head does not project above the surface of the material. (*See illustration.*)
- COUPLE CLOSE ROOF OR CLOSE COUPLE ROOF** A couple roof in which the feet of the rafters are fixed to the ceiling joists, thus forming ties.
- COUPLE ROOF** A roof in which the feet of the rafters are fixed to the wallplates and the heads against the ridge piece, no ties being used.
- COURSE** A horizontal row of bricks, tiles, stone, building blocks, etc.
- COURSED RUBBLE** Courses consisting of large, squared stones, those in each course being the same size, but the courses themselves varying in size.
- COVE** A large concave moulding. (*See illustration.*)
- COVER FILLET OR COVER STRIP** A thin strip of flat or moulded bead used to cover a joint in panelling, etc.



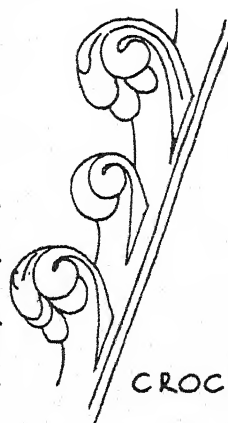
COUNTERSINK



COVERED SKIRTING

A SHORT DICTIONARY OF ARCHITECTURE

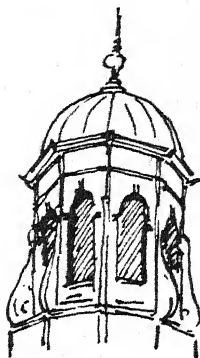
- COVER FLASHING** A layer of lead or other material which covers a flashing and is turned down over it and tucked into the wall so that damp will not enter between wall and flashing.
- COVER MOULD** A large form of cover fillet.
- COVER STRIP** See cover fillet.
- COWL** A form of hood fixed over a chimney or ventilator.
- CRAMP** A thin piece of metal, bent at right angles at each end, or slate, used to bind together blocks of masonry or timber. (See illustration of coping on page 36.)
- CRENEL OR CRENELLE** An embrasure or indentation in a battlement.
- CRESTING** A continuous line of ornament, sometimes perforated, crowning a hall or roof.
- CROCHET OR CROCKET** A small, carved and decorated projection used to ornament the angles of roofs or spires. It often has the appearance of a hook. (See illustration.)
- CROSS BATTENS** Battens laid on top of and at right angles to, another series of battens.
- CROSS SECTION** An elevational view of an imaginary cut through a building or object. (See Fig. XI.)
- CROSS VAULT** A roof formed by two vaults intersecting at right angles.
- CROWSTEP GABLE** See corbie.
- CROWN** The highest point of an arch. (See Fig. I.)
- CROWN GLASS** The name given to early window glass, which was manufactured by means of a blowpipe, the glass finally assuming a flat, circular shape with a bullion in the centre.
- CRUCKS** Timber beams, rising from ground level, sloping towards each other and meeting at the top to form a roof ridge, and constituting the framework of roofs and walls in Anglo-Saxon and mediaeval buildings.



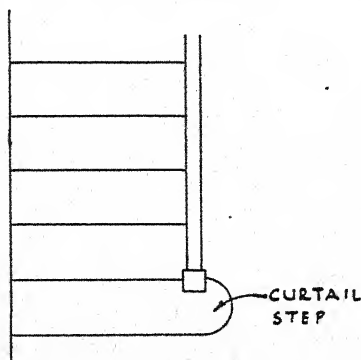
CROCKETS

A SHORT DICTIONARY OF ARCHITECTURE

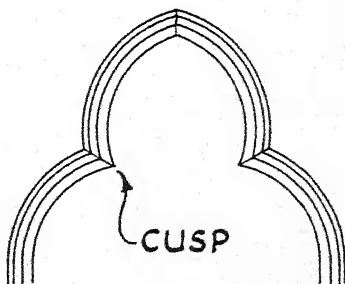
- CRYPT** A chamber beneath the ground floor level of a church.
- CULVERT** An arched passage, through which a stream or pipe is carried beneath a road or building.
- CUP** A metal sheath for the head of a screw, and used in countersunk work.
- CUPOLA** A small dome. (*See illustration.*)
- CURB OR KERB** The stone, concrete or tile edging which separates a pavement or sidewalk from a road surface; also the moulded member that borders the front hearth of a fireplace.
- CURTAIN STEP** The lowest step of a flight of stairs, with the outer end carried round. (*See illustration.*)
- CURTAIN WALL** A low wall beyond the main defences of a castle, which was designed to break the first assault of an attack; also a low wall carrying no roof and used merely as a screen.



CUPOLA



PLAN OF STAIRS
SHOWING CURTAIL STEP.



CUSP

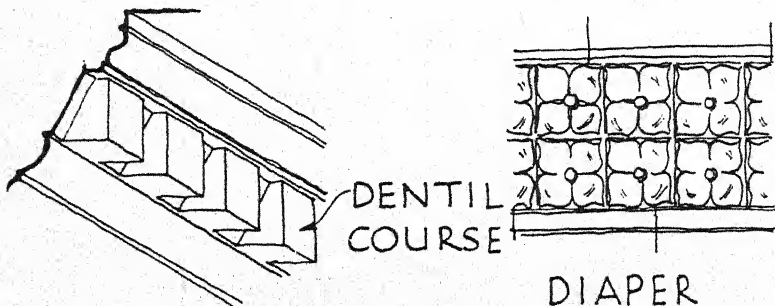
- CUSPS** The points separating the foils in Gothic tracery. (*See illustration.*)
- CYLINDER** A closed cylindrical metal container for hot water.
- CYMA RECTA** A moulding formed by a double curve, the upper part being concave and the lower convex. (*See Fig. Xa.*)

A SHORT DICTIONARY OF ARCHITECTURE

- CYMA REVERSA** A moulding formed by a double curve, the upper part of the curve being convex and the lower concave. (*See Fig. Xa.*)
- CYMATIUM** The highest member of a cornice. (*See Fig. VII.*)

D

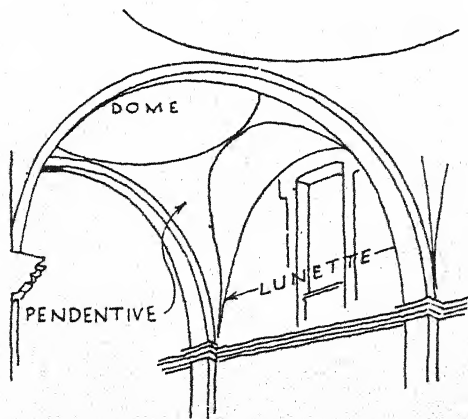
- DADO OR DIE** The plinth on which a row of columns stands; also the lower part of wall panelling. (*See Fig. V.*)
- DADO RAIL** The moulding which forms the upper part of a dado in a room; sometimes called a chair rail.
- DAIS** A part of a room raised above the general floor level. This term was applied to the platform at one end of a mediaeval hall, where the head of the household dined.
- D.P.C., DAMP-COURSE, OR DAMP PROOF COURSE** A course of some material impervious to moisture, generally laid just above ground level to check the rise of dampness in a wall; also fixed in parapets, chimneys and at many other points in a building, to prevent the penetration of damp.
- DECASTYLE** The term applied to a portico which has ten columns.
- DECKING** The material used for covering a flat roof if it is laid in standardized units or strips.
- DECORATED STYLE** The second phase of English Gothic architecture, following Early English and preceding Perpendicular, lasting from about 1300 to 1400.
- DENTIL** A small square block used in series for ornamentation in Ionic and Corinthian cornices.



- DENTIL COURSE** A series of dentils. (*See illustration.*)
- DIAGONAL RIBS** In vaulting, those ribs which mark the intersection of two vaults.

A SHORT DICTIONARY OF ARCHITECTURE

- DIAPER** A form of ornamentation, consisting of small squares or lozenges applied as an all-over pattern on a surface. (*See illustration on page 40.*)
- DIASTYLE** An arrangement of columns in which the space between each is three times the diameter of one column.
- DIE** *See dado.*
- DIFFUSING GLASS** Rolled glass made in a variety of patterns which determine the extent of light diffused through the glass.
- DIPTERAL** The term applied to a temple having a double row of columns on each side.
- DISTEMPER** A composition used for painting walls, and consisting of whiting, size and colouring matter.
- DISTYLE** The term applied to a portico with two columns only at one or both ends.
- DOG** An iron spike, either flat or rounded, and bent at each end, used in shoring and temporary construction, and sometimes fixed into brickwork to form steps up a wall on to a flat roof or down into a manhole.
- DOG-LEGGED STAIRCASE** A staircase in which the outer string of the upper flight lies vertically above that of the lower flight.
- DOG-TOOTH** An Early English form of ornamentation having the appearance of a row of teeth. (*See Fig. Xc.*)



DOME

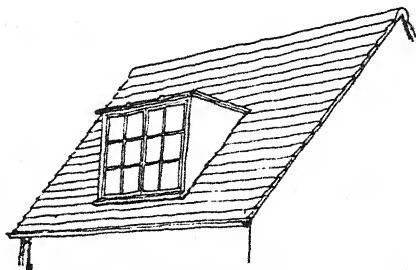
A curved roof, circular in plan. (*See illustration.*)

DOOR FRAME

A solid frame on which a door is hung.

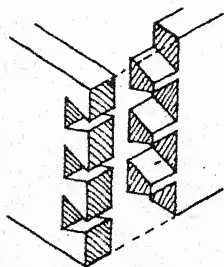
A SHORT DICTIONARY OF ARCHITECTURE

- DOOR LINING** The wooden lining of a doorway, a door sometimes being hung to this when a door frame is not used; sometimes known as a jamb lining.
- DORIC ORDER** The earliest order of Greek architecture, later adapted by the Romans. (*See Fig. V.*)
- DORMER** A window that projects from a sloping roof. (*See illustration.*)

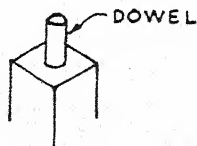


DORMER WINDOW

- DOSSERET** A block above a capital, in Byzantine architecture, giving extra support to the arch voussoirs.
- DOUBLE HUNG** The term used for a window which has sashes hung with weights and lines.
- DOVETAILING** A method of jointing, in which a fan-shaped projection at the end of one member fits a corresponding cut-out section at the end of another member. (*See illustration.*)



DOVETAIL JOINT



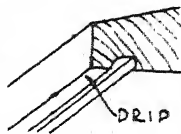
- DOWEL** A wooden peg or pin used to secure the stiles and rails in panelling or woodwork, and planed off flush with the woodwork. (*See illustration.*)
- DRAGON BEAM OR DRAGON PIECE** A short wooden member which holds the foot of a hip rafter, and is secured over the angle formed by the wallplates, being supported by a dragon tie.

A SHORT DICTIONARY OF ARCHITECTURE

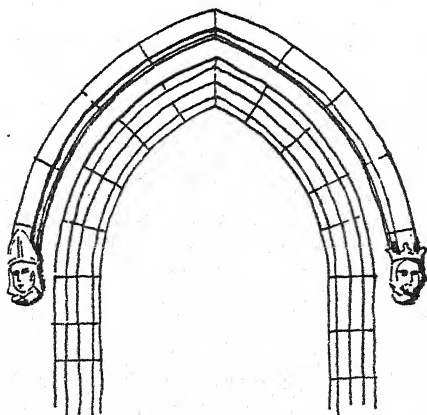
DRAGGING TIE A short tie fixed across the angle formed by the
OR DRAGON TIE wallplates at a hip.

DRESSINGS Stones such as quoins, keystones, etc., used as accents in a brick building.

DRIP The portion on the front of a throating on any projection or moulding which is formed to prevent rain falling on or running down the face of a building. (See illustration and illustration of coping on page 36.)



DRIPSTONE A projecting moulding or canopy over door or window arches, its purpose being to throw off rain from the walls of the building; also called a hood mould or a label. (See illustration.)



DRIPSTONE

DROP ORNAMENT Carved ornamentation in the form of a pendant.

DRY RUBBLE OR Rubble used without mortar.
DRY WALLING

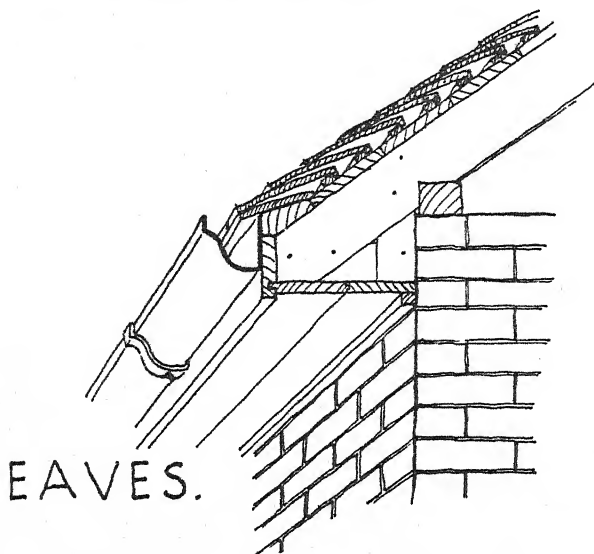
E

EARLY ENGLISH The Gothic architecture that followed the Norman
STYLE and preceded the Decorated period, lasting approximately from the late 12th century to the early 14th.

EARLY GEORGIAN The architecture of the early 18th century, from
STYLE about 1715 to 1735-40.

EAVES

The lowest part of a roof, overhanging the top of the wall. (*See illustration.*)



EAVES BOARD

See fascia board.

EAVES COURSE

The lowest course of tiles or slates laid on a roof.

ECHINUS

The curved projecting moulding supporting the abacus in a Greek Doric capital. (*See Fig. V.*)

EDGE ROLL

A Gothic moulding which resembles a staff bead. (*See Fig. Xb.*)

EGG AND DART
OR EGG AND
TONGUE

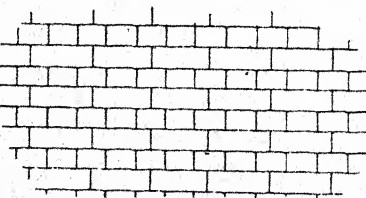
An enrichment applied to ovolo mouldings; the pattern is based on a design of eggs and arrow-heads arranged alternately. (*See Fig. Xa.*)

ELEVATION

The external faces of a building, e.g. front, side and back elevations; also a drawing made in projection on a vertical plane. (*See Fig. XI.*)

ELIZABETHAN
STYLE

The architecture of the first part of the Early English Renaissance period, lasting approximately throughout the reign of Elizabeth.



ENGLISH BOND

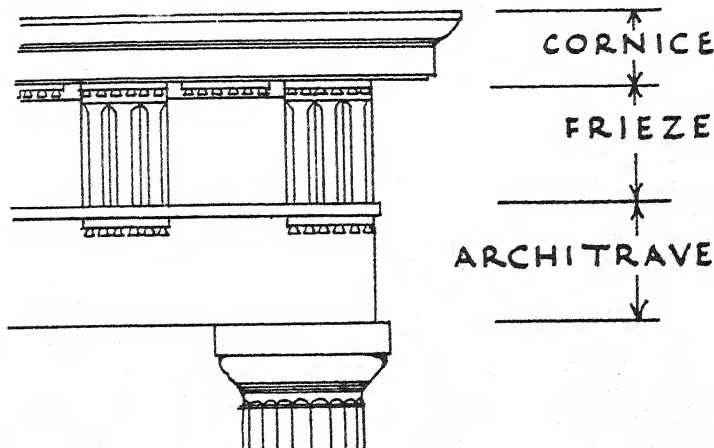
ENGLISH BOND

Bricks laid in alternate courses of headers and stretchers. (*See illustration.*)

A SHORT DICTIONARY OF ARCHITECTURE

ENRICHMENT The carved or inlaid ornament which decorates mouldings.

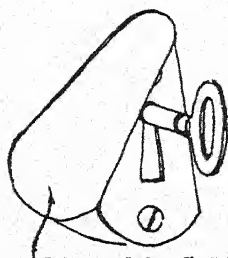
ENTABLATURE The upper part of an order, consisting of architrave, frieze and cornice. (*See illustration and Fig. V.*)



ENTABLATURE.

ENTASIS The slightly convex curve to the side of a column, formed in order to counteract the optical illusion of the outline being concave, which would result if the sides were straight. (*See illustration.*)

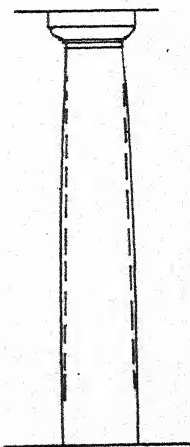
ENTRESOL *See mezzanine.*



ESCUTCHEON

ESCUTCHEON A pivoted keyhole cover. (*See illustration.*)

ESPAGNOLETTE The bolts fixed to the top and bottom of a sash, both being shot by the same handle.



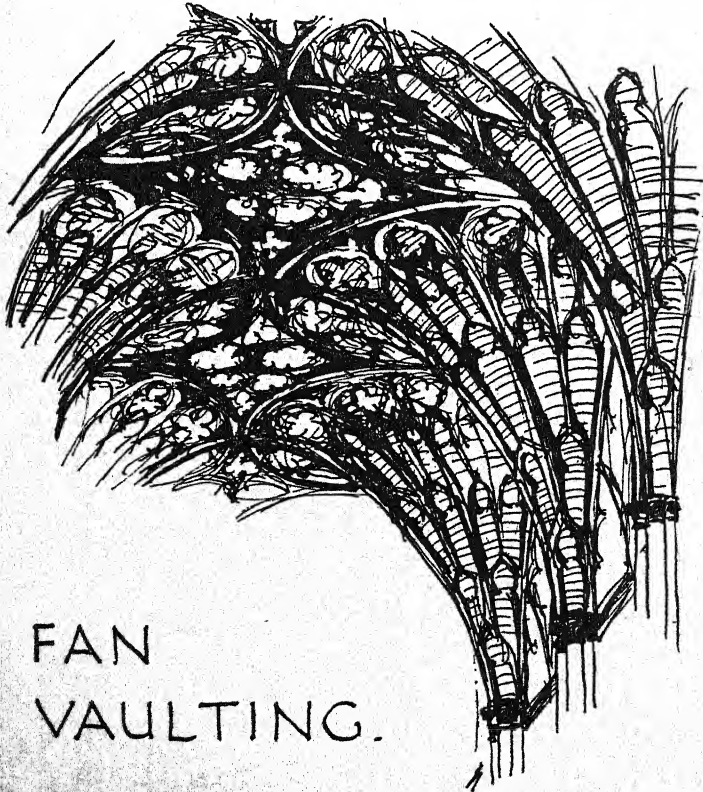
ENTASIS.
(EXAGGERATED)

A SHORT DICTIONARY OF ARCHITECTURE

- EUSTYLE An arrangement of columns in which the space between each is two and a quarter times its diameter.
- EXEDRA A semi-circular or rectangular recess for seating; the term is sometimes applied to an apse or niche in a church.
- EXTRADOS The upper or outer part of the curve of an arch. (See Fig. I.)

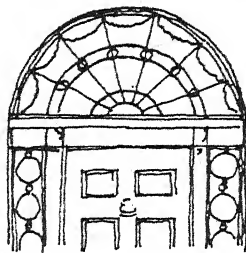
F

- FAÇADE The front or face of a building.
- FACING A finishing material applied to the façade of a building.
- FAIENCE Glazed pottery and porcelain sometimes used on the exterior of buildings in the form of panels, decorative courses, or as a facing.



FAN
VAULTING.

- FAN VAULTING** A system of vaulting in which the ribs suggest the framework of a fan, as they all spread outwards in the same curve; sometimes called palm vaulting. (See illustration on page 46.)
- FANLIGHT** A window above the head of a door. In Georgian buildings, the panes were divided by radiating glazing bars, giving a fan-like appearance. This term is also applied to the topmost part of a window that is hinged to open. (See illustration.)



FANLIGHTS.

- FASCIA OR FACIA** A flat band which projects slightly from an architrave. Also, the flat surface running above a shop window, on which the name of the shop may be displayed.
- FASCIA BOARD** A horizontal board fixed at eaves level, the roof gutter being attached to the vertical face; also called an eaves board or gutter board.
- FEATHERING** See foliation.
- FENESTRATION** The arrangement and relative proportions of the windows in a façade.
- FERETORY** A shrine to hold relics.
- FERRO-CONCRETE OR REINFORCED CONCRETE** Concrete, reinforced by steel members or strong wire embedded in the material when it is wet.
- FESTOON** A form of ornamentation in the shape of a suspended wreath, used on a frieze or panel; also called a swag. (See illustration.)

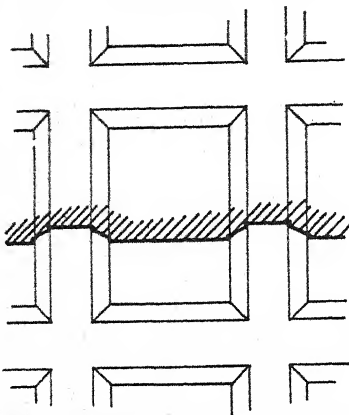


FESTOON OR SWAG.

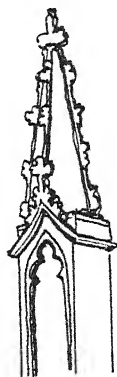
A SHORT DICTIONARY OF ARCHITECTURE

FIBROUS PLASTER A composition of Plaster of Paris on canvas, sometimes termed stick-and-rag work, produced in slabs.

FIELDLED PANEL A panel in which the central space is raised so that it projects slightly beyond the surface of the stiles and rails of the framework. (*See illustration.*)



FIELDLED PANELS.



FINIAL.

**FIGURED
ROLLED GLASS**

A rolled glass, one surface of which is patterned, vision through the glass being obscured in proportion to the configuration of the pattern. The glass may be tinted.

FILLET

A narrow flat band separating two mouldings; also the uppermost member of a cornice; sometimes called a listel. (*See Fig. Xa.*)

FINGERPLATE

An oval or rectangular plate fixed above and below a door handle to protect the door surface from finger marks.

FINIAL

The carved or moulded ornament which crowns a pinnacle, gable, spire, etc. (*See illustration.*)

FIRECLAY

A form of clay, highly resistant to the action of heat, used in the form of firebricks, for lining fire-places.

FIXED LIGHT

A window that is not made to open.

FIXING BLOCK

A block of some material, which will hold nails and screws, built into a wall, as a fixing for joinery.

FLAGSTONE

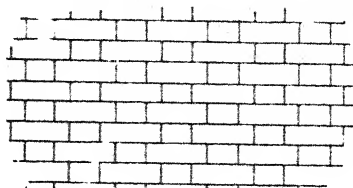
A large flat paving stone.

FLASHING

A material (often lead or zinc) used as a protective covering to joints between the roof finish and chimneys, dormers gable walls, etc.

FLAT ROOF A roof having a pitch of less than 20 deg.
FLÈCHE A slender wooden spire rising from a roof.

FLEMISH BOND Headers and stretchers laid alternately in the same course; in Double Flemish this is done for facing and backing, and in Single Flemish for the facing only. (See illustration.)



FLEMISH BOND

FLIERS In staircase construction, steps which are rectangular in plan.

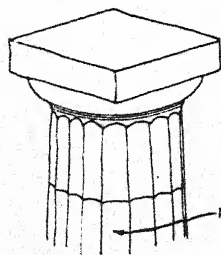
FLIGHT A series of stairs, unbroken by a landing.

FLOREATED A term applied to tracery and embellishment in which floral and leaf ornament is used in flowing lines.

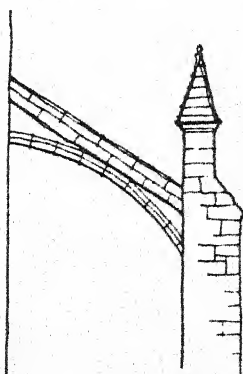
FLUE The enclosed portion of a chimney stack, which carries off smoke. A flue may also be formed of a pipe of metal, asbestos, etc.

FLUSH BEAD A moulding in which the astragal or bead is sunk, so that it lies flush with the adjacent surfaces. (See Fig. Xa.)

FLUTING Shallow, rounded grooves on any surface. (See illustration and Fig. V.)



FLUTING.

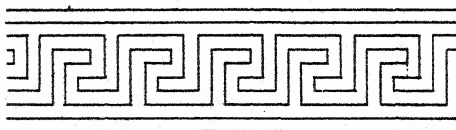


FLYING BUTTRESS

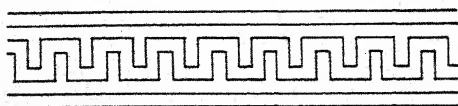
FLYING BUTTRESS

A buttress, joined to a main wall by a half arch at the point where an internal thrust must be taken. (See illustration.)

FLYING SHELF	A shelf that projects above a fireplace opening, but is unsupported by and unconnected with the framework that surrounds the fireplace opening.
FOILS	The small arcs, which, separated by cusps, form Gothic tracery, e.g. cinquefoil, quatrefoil, trefoil.
FOLIATION	Tracery formed by an arrangement of cusps and foils; sometimes called feathering.
FOOTINGS	The lowest layers of material used in the foundations of a building.
FORMERET	A half rib against a wall in vaulting.
FOUNDATIONS	The stone, concrete or brick base on which the walls of a building rest.
FRENCH WINDOW	A window reaching to ground level, and hung to open like a pair of doors.
FRESCO	Painted decoration on a wall.
FRET	Geometrical ornament used on a flat surface, generally as a band, formed by horizontal and vertical straight lines. (<i>See illustrations.</i>)



RUNNING FRET.



SYMMETRICAL FRET.

FRIEZE	The plain or sculptured band on an entablature, between the architrave and the cornice. Also, the upper part of a wall in a room, above the line of panelling and below the cornice. (<i>See Figs. V and VI, and illustration of entablature on page 45.</i>)
FRIEZE RAIL	The horizontal member between the top and middle panels of a door. (<i>See Fig. VIII.</i>)
FROG	The rectangular recess in the centre of a brick, which reduces the weight and forms a key for mortar.

FRONT HEARTH That portion of the hearth which projects beyond the fireplace into a room; formerly known as a "foot-pace."

G

GABLE The triangle of wall surface formed by the meeting of two sloping roof lines, at the end of a ridged roof. (See illustration.)



GALLERY A wide corridor, generally an upper storey, walled on one side only; also an upper storey for seats in a church or public building.

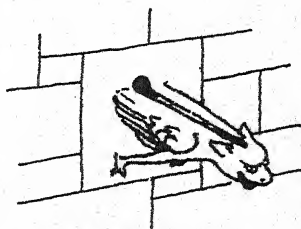
GALLETING The term applied when small fragments of stone, etc., are pressed into the mortar of large joints.

GALVANIZED IRON Iron to which a zinc coating has been applied, in order to resist rusting.

GAMBREL ROOF See Mansard roof.

GARDEROBE A privy in a mediaeval castle, built in the thickness of a tower wall, and draining into the castle moat or into a special garderobe pit.

GARGOYLE A water spout projecting from a roof, and often carved in the form of a grotesque figure. (See illustration.)



GARGOYLE

GAUGED ARCH An arch in which the masonry or brickwork is cut to definite sizes and shapes.

GAZEBO An ornamental summerhouse, from which a view may be obtained, often incorporated in a garden wall.

GEORGIAN STYLE The architecture of the 18th and early 19th centuries.

GESSO A material made from whiting, linseed oil and glue, thickly applied as a decorative coating to other materials; when set, it may be carved, and gilded or painted.

GIRDER A member which spans an opening and carries a load, and which is subjected to a transverse stress.

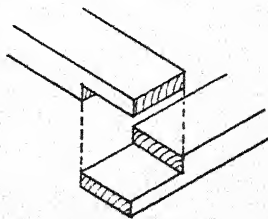
A SHORT DICTIONARY OF ARCHITECTURE

GLASS BRICK	A hollow block, made of soda lime glass, in two halves which are sealed together to make one unit, the edges being specially painted and sanded to form a key for mortar.
GLAZING BAR	The metal or wooden members in a window unit, which form the framework of individual panes. (<i>See Fig. IX.</i>)
GLAZING BEAD	A narrow wood or metal section fixed inside or outside a window frame, to hold the glass.
GLYPH	A shallow, vertical groove carved on a flat or curved surface.
GOING	In staircase construction, the horizontal distance between one riser face and the next.
GOTHIC ARCHITECTURE	The architecture that arose from the use of the pointed arch and the structural discoveries related to it, and which, in church architecture, resulted in the use of a framework of thin stone members to hold glass; this period lasted approximately from 1200 to 1500.
GOTHIC REVIVAL	The revival of interest in the Gothic style, which took place in the middle of the 19th century.
GREEK ARCHITECTURE	The trabeated architecture of Classical Greece, based on the principles and proportions of the original Classical orders of architecture: Doric, Ionic, and Corinthian, which were evolved in Greece. (<i>See Fig. V.</i>)
GREEK REVIVAL	The revival of taste in Greek architecture which took place in the late 18th and early 19th centuries.
GROIN	The curved arris which is formed by the meeting of two vaulted surfaces.
GROIN RIB	A rib which follows the line of a groin in a vaulted surface. (<i>See illustration of ribbed vaulting on page 77.</i>)
GROINED VAULTING	Vaulting formed by the intersection of groins either with or without ribs.
GROOVED AND TONGUED JOINT	<i>See tongued and grooved joint.</i>
GROUND FLOOR PLAN OR GROUND PLAN	A horizontal section showing the arrangement of the ground floor accommodation of a building, and generally taken at window height.
GROUNDS	Rough wood framing, fixed in or to a wall, to which linings, panelling, etc., are fitted.

- GROUT** A mortar, liquid enough to be poured, used as a filler, and sometimes as a fixing agent.
- GUILLOCHE** An interlaced network pattern used as an enrichment on a moulding.
- GUTTAE** Small, drop-like ornaments under the regula and mutules of a Doric entablature. (*See Fig. V.*)
- GUTTER** A small trough fixed under the eaves of a roof or on the inside of a parapet wall, to carry off rain water.
- GUTTER BOARD** *See fascia board.*
- GUTTER BRACKET** A metal support shaped to hold a gutter, and which can be fixed to the eaves board or the end of the rafters, or built into the wall.
- GYPSUM** Hydreous calcium sulphate, from which Plaster of Paris is made.

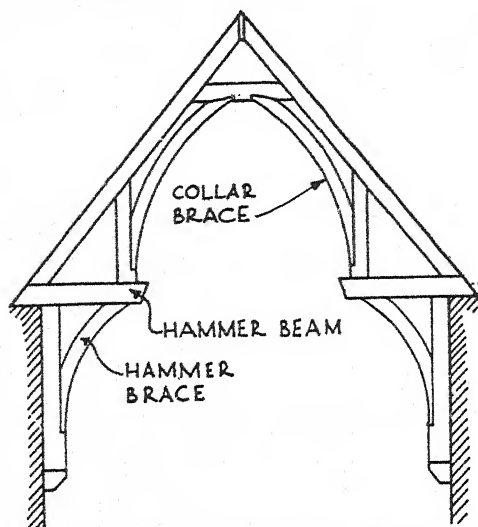
H

- HAGIOSCOPE** A small, oblique window in a mediaeval church, through which the altar could be seen.
- HALF BAT** The term applied to a half brick.
- HALF LANDING** A rectangular landing which makes a half-turn between two flights of stairs, and is twice the width of one flight.
- HALF-TIMBERED BUILDING** A timber framed building, the structural members being of wood, and the spaces between the framework filled in with brick or other material.
- HALVED JOINT** A joint formed by two members, the end of each being sunk to half its depth; when joined at right angles, the projection on one member fits into the sinking on the other. (*See illustration.*)
- HAMMER BRACE** The curved vertical member which supports a hammerbeam. (*See illustration of hammerbeam roof on page 54.*)
- HAMMERBEAM ROOF** A Gothic form of roof in which the rafters are supported by a horizontal member called a hammerbeam, which projects from the wall, but is



HALVED JOINT

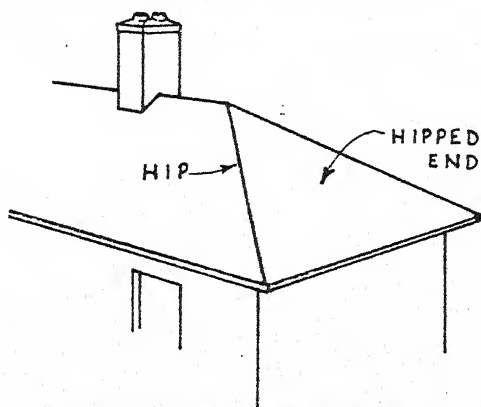
not joined to the corresponding hammerbeam on the opposite wall. (See illustration.)



HAMMERBEAM ROOF.

- HAND**
(of doors) The term which describes the swing of a door; a door is said to be right-handed when, *on opening it away from one*, the handle is on the right-hand side; if the handle is on the left-hand side, the door is left-handed.
- HANDRAIL** In staircase construction, the top rail which follows the inclination of the stairs, and into which are fitted the heads of the banisters.
- HANGING STILE** The vertical member of a door, shutter, etc., on the side hinged to the frame. (See Fig. VIII.)
- HARD CORE** Broken brick or rubble, laid between the ground and a concrete ground floor, to prevent rising damp.
- HAUNCH** In arch construction, the masonry of the arch between the springing line and the crown. (See Fig. I.)
- HEAD** The topmost horizontal member of a door or window frame.
- HEADER** A brick laid in a course so that its end forms part of the wall surface.
- HEADER BOND** A bond consisting only of headers.

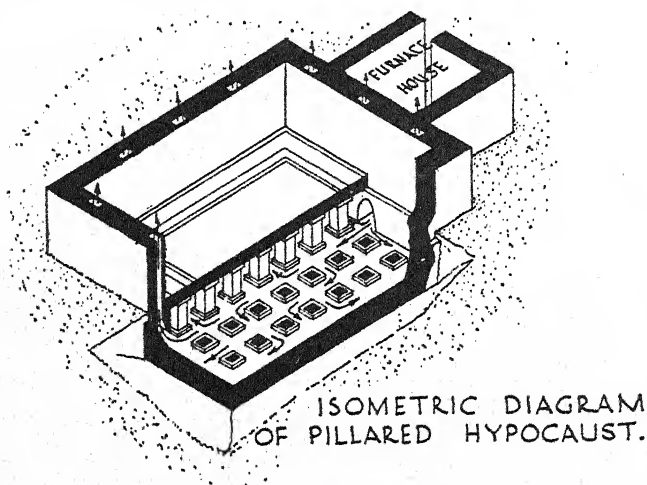
- HEADER COURSE** A course consisting of headers.
- HELIX** A small spiral member beneath the abacus of a Corinthian capital. (*See Fig. V.*)
- HELM ROOF** A pointed roof formed by four inclined faces joined at the top, with a gable at the angle of each face.
- HERRINGBONE STRUTTING** Small pieces of wood fixed between floor joists to give extra rigidity.
- HEXASTYLE** The term applied to a portico with six columns.
- HIP** The external angle formed by the meeting of two sloping roof surfaces.
- HIP HOOK** An iron hook at the lower edge of a hip, to keep the hip tiles from slipping.
- HIP TILE** A saddle-shaped tile for laying over a hip.
- HIPPED ROOF** A roof in which the end is formed by a sloping face enclosed by hips. (*See illustration.*)



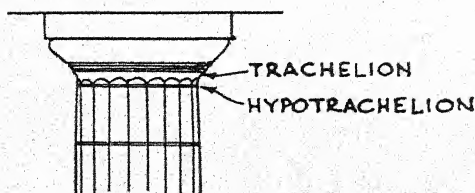
HIPPED ROOF.

- HIT-AND-MISS** A ventilator formed by two identically perforated plates, one fixed and one movable; by sliding the latter the perforations can be made to coincide or not as desired.
- HOLDERBAT** A metal support, fixed in an outside wall and encircling a pipe running down the wall, so that the pipe is firmly secured.
- HOLLOW WALL** *See cavity wall.*
- HONEYCOMBED WALL** A brick wall in which certain headers in each course are omitted, in order to provide free air circulation; known as a sleeper wall when built in this way and carrying the ground floor joists.
- HOOD** *See canopy.*

- HOOD MOULD *See* dripstone.
- HOPPER HEAD A funnel-shaped rainwater head.
- HOPPER LIGHT The upper part of a casement, hinged at the bottom to open inwards.
- HOUSED JOINT A joint that is socketed, as opposed to a butt joint.
- HYDRATED LIME Lime, thoroughly slaked by a patent process, leaving a perfectly dry powder.
- HYDRAULIC CEMENTS AND LIMES Cements and limes which possess the property of setting under water.
- HYPOCAUST The chambers or ducts of the Roman system of heating rooms by means of hot air flues. (*See* illustration.)

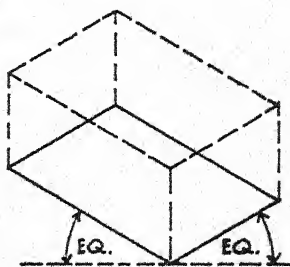


- HYPOSTYLE The term describing a hall in which the roof is supported by columns at various points, giving a forest-like appearance to the interior.
- HYPO-TRACHELION The groove which encircles a Greek Doric column at the point at which the shaft ends, and which connects the shaft with the necking. (*See* illustration.)



I

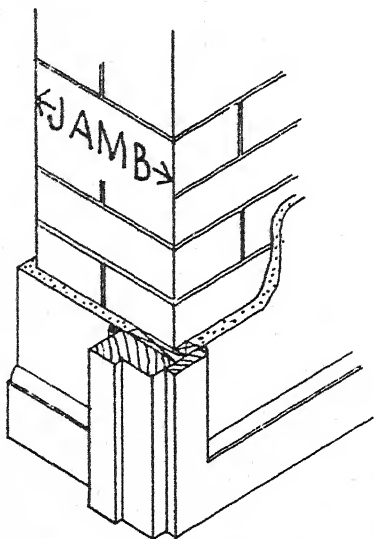
- IMPOST** The member immediately below the springing line, on which an arch rests. (*See Fig. I.*)
- INGLE NOOK** A wide, recessed chimney opening, usually flanked by seats.
- INLAY** A form of decoration in which shallow sinkings are made in solid wood, and then filled in with pieces of different coloured wood or other material, shaped to fit the hollows; sometimes known as intarsia.
- INSULATION** The use, in a building, of a material or method that will obstruct the passage of sound, light, heat or vibration from one surface to another.
- INTARSIA** *See inlay.*
- INTERCEPTOR** A trap in the form of a water seal, placed between a drain and a sewer, in order to stop the passage of sewer gas into the drain.
- INTERCOLUMNI-
ATION** The space between two columns.
- INTERMEDIATE
RIBS** In vaulting, the ribs inserted between the transverse and diagonal ribs, to give extra support to the panels; also known as tiercerons.
- INTRADOS** The inner part of the curve of an arch. (*See Fig. I.*)
- IONIC ORDER** One of the Greek orders of architecture, later adapted by the Romans. (*See Fig. V.*)
- ISOMETRIC
PROJECTION** A geometrical drawing showing an object in three dimensions. The plan is set up with lines at an equal angle to the horizontal, and verticals projected from it to scale. This method gives the object a more realistic appearance than axonometric projection, but all diagonals and curves are distorted. (*See illustration and Fig. XI.*)



J

- JACK RAFTER** A short rafter which joins the eaves of a roof to a hip or valley.

JACOBEOAN STYLE A period of Early English Renaissance architecture, lasting approximately throughout the reign of James I.



SQUARE JAMB TO DOORWAY.

JAMB

Masonry, brick or woodwork, which forms the vertical surround to a doorway, window or fireplace opening. (*See illustration.*)

JAMB LINING

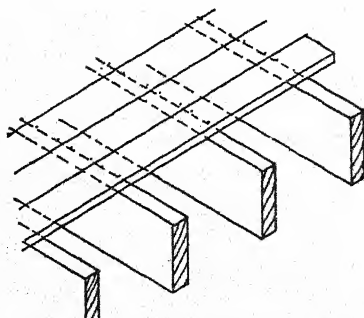
See door lining.

JOGGLE

In masonry or stonework, a joint in which a projection on one member fits a similar sinking on another.

**JOINTLESS
FLOORING**

Flooring made of a composition of materials laid in a semi-plastic condition on a solid surface.



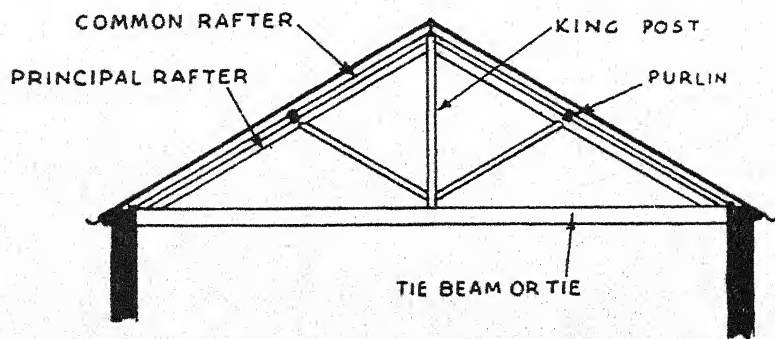
TIMBER FLOOR JOISTS

JOIST

One of several parallel beams carrying a floor or ceiling. (*See illustration.*)

K

- KEEL ARCH** A curved arch, rising to a point that resembles the keel of a ship reversed; also called an ogee arch. (See Fig. II.)
- KEEL MOULDING** See ogee moulding.
- KEEP** The central tower forming the strong point of a castle.
- KERB** See curb.
- KEY** The central voussoir of an arch, sometimes ornamented with carving; or the top stone of a dome or vault, also called a keystone: an incised surface on a wall or ceiling to which plaster may adhere; also a general term for any rough surface which helps adhesion. (See Fig. I.)
- KEYPLATE** A metal plate surrounding a keyhole.
- KEystone** See key.
- KICKING PLATE** A metal plate fixed to the horizontal bottom member of a door, to protect the door.
- KING CLOSER** A brick in which one corner is cut away, so that the header at that end is half the width of the brick.
- KING POST** The centre vertical post in a king post truss, which supports the tie-beam. (See illustration of king post truss.)
- KING POST TRUSS** A roof truss having a centre king post. (See illustration.)



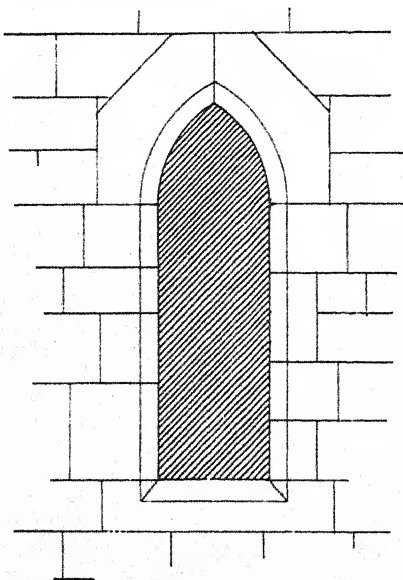
ROOF WITH KING POST TRUSS

KNEELER

An intermediate length of the coping to a gable end, which is bonded into the wall.

L

- LABEL** *See* dripstone.
- LACUNARIA** *See* caissons.
- LAGGING** The covering which provides insulation to water pipes, boilers, etc.
- LAMINATED** The term applied to a material which is built up by means of a series of layers of the same or alternating materials.
- LANCET ARCH** A narrow pointed arch, typical of the Early English period of architecture. (*See* Fig. II.)
- LANCET WINDOW** A narrow pointed window, typical of Early English architecture; it often appears in conjoined groups. (*See* illustration.)



LANCET WINDOW

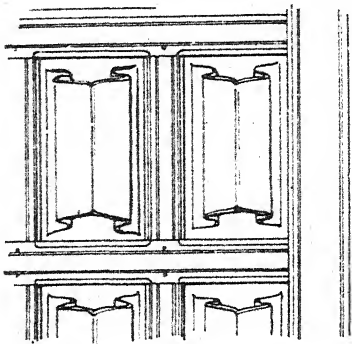
- LANDING** A flat platform between two flights of stairs.
- LANTERN** A small ornamental open or glazed structure crowning a dome or roof, and lighting an interior.
- LANTERN LIGHT** A skylight with flat, glazed vertical sides, rising from the roof of a building, as distinct from a skylight lying almost flush with the covering of a sloping roof.

A SHORT DICTIONARY OF ARCHITECTURE

LAP	The extent to which a course of tiles or slates overlaps the course next but one below, i.e. at the points where there are layers of tiling or slating.
LATE GEORGIAN STYLE	The architecture of the reign of George IV.
LATH	A thin wooden member used in making a framework to hold permanent materials.
LATTICE	An openwork screen, formed of one set of parallel members crossing another; sometimes applied to diamond-shaped leaded lights.
LATTICE GIRDER	A girder having a number of braces crossing each other diagonally.
LATTICE WINDOW	A window which is given the appearance of a lattice by the arrangement of the glazing bars.
LAYLIGHT	A glazed panel, generally flush with a ceiling, to admit natural or artificial light.
LEADED LIGHT	A window formed by small panes of glass set in lead glazing bars.
LEAN-TO ROOF	A roof having one sloping surface only, built against the side of another building.
LEDGE	The horizontal member which, in the simplest form of door construction, is fixed across the vertical boarding.
LEDGED DOOR	A door consisting of upright members held together by ledges.
LEDGED AND BRACED DOOR	A ledged door, with additional braces fixed diagonally between the horizontal members.
LEDGED, BRACED AND FRAMED DOOR	A ledged and braced door with a frame which is the same thickness as the ledges and braces together.
LICH GATE	A covered gateway to a churchyard.
LIERNE	A short rib that links intermediate or ridge ribs in vaulting, but does not rise from the same springing line.
LIME	Calcium oxide, obtained by burning limestone.
LIME MORTAR	A mortar composed of slaked lime, sand and water, mixed to a plastic consistency.
LIMESTONE	Stone which consists largely of carbonate of lime, but of which there are many varieties.

LINENFOLD

A decorative device based on folded linen, used on panelling and furniture in the 15th and 16th centuries. (*See illustration.*)



LINENFOLD PANELLING.

LINTEL OR

LINTOL

A horizontal member supported at each end, and carrying a weight. (*See Fig. IX.*)

LISTEL

See fillet.

LOBBY

A small ante-room, or passage into which one or more rooms open.

LOCK RAIL

The middle horizontal member of a door, into which the lock is fixed; also called a middle rail. (*See Fig. VIII.*)

LOGGIA

A covered gallery, open on one or more sides.

LONG AND
SHORT WORK

A Saxon method of laying the quoins of stone walls, in which flat horizontal stones alternate with tall vertical ones.

LOUVRE

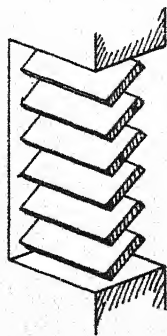
An opening in the roof of a mediaeval hall, to let out smoke from the fire; also one of a series of inclined horizontal slats fixed in a window or other opening, to admit the passage of air while excluding rain and sun. (*See illustration.*)

LOW RELIEF

Ornament or sculpture, lightly carved or moulded on a surface.

LUG

A small projection on any member to assist in fixing, e.g. on a tile where it is also called a nib.



LOUVRES

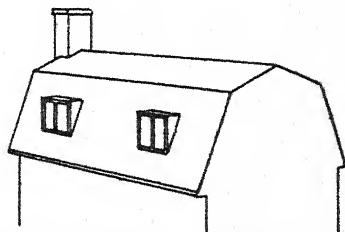
LUNETTE A semi-circular window. (See illustration of dome on page 41).

M

MACHICOLATION In a mediaeval castle, a projecting parapet supported by corbels and having openings between the corbels through which defenders could drop missiles, etc., upon assailants.

MANHOLE An inspection chamber providing access to drains, etc.

MANSARD ROOF A roof with a double pitch, the lower part of the slope being steeper than the upper part; the name is taken from the French architect, François Mansard. It is sometimes called a gambrel roof. (See illustration.)



MANSARD ROOF.

MANTELPIECE The wood, stone or brick surround of a fireplace opening.

MANTELSHELF The shelf above a fireplace opening.

MARBLE A hard species of limestone, veined and coloured, which takes a high polish.

MARQUETRY A form of decoration in which a thin sheet of wood is inlaid with ornament, and then glued to a solid wood surface.

MASONRY Stone construction, and, in some districts brick-work, or stone and brick construction.

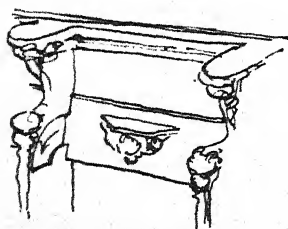
MASON'S MITRE The meeting of two mouldings, one of which is turned to butt on to the other, the joint being at this point and not at the mitre.

MASTIC A gum or resin used in the manufacture of varnish; also an adhesive for fixing sheet materials such as glass, rubber tiles, etc.

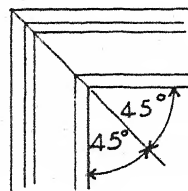
MAT SINKING OR MAT WELL The sinking in a floor at the entrance door to hold a fibre mat.

MATCH BOARDS, MATCHED BOARDS OR MATCHING Boards tongued and grooved together, the joint being beaded or chamfered.

- MEDALLION** A plaque carved in low relief.
- METOPE** The space between two triglyphs in a Doric frieze, left open in early work, but later decorated by carving. (*See Fig. V.*)
- MEZZANINE** A low storey, usually extending over only part of a building, and introduced between any two main floors; sometimes called an entresol.
- MIDDLE RAIL** *See* lock rail.
- MILD STEEL** Steel which contains a small amount of carbon, and is not readily tempered.
- MISERICORD** A narrow seat hinged to fold back, the under surface being decoratively carved, commonly found in churches. (*See illustration.*)



MISERICORD.



MITRED ANGLE

- MITRE** The diagonal joint formed by two members which intersect at right angles, referring more particularly to mouldings. (*See illustration.*)
- MODILLIONS** Brackets supporting the upper members of a cornice in the Corinthian and Composite orders; also called consoles. (*See also* ancones and bracket.)
- MODULE** Half the diameter of a Classical column at the base, divided into 30 minutes or parts.
- MONOLITH** A single stone, often in the form of a monument or column.
- MORTAR** A material consisting of cement or lime mixed with sand and water to form a hard-setting agent, used for bedding and jointing in bricklaying and masonry.
- MORTICE** (*v*) To join by means of a mortise and tenon; to cut a mortise in a member.
- MORTISE** (*n*) The sinking cut in a member to fit the corresponding tenon on another member.

MORTISE AND
TENON

A method of jointing two members, in which a projecting tenon on one fits into a sinking of corresponding size in the other. (See illustration.)

MORTISE LOCK

A lock let into the jamb of a door, and only visible at the edge of the door.

MOSAIC

A form of surface decoration in which patterns are composed with small pieces of glass, stone or marble set in a mastic.

MOTIF

The basic theme of a pattern.

MOULDINGS

Continuous projections or incisions used as a decorative band. (See Fig. X.)

MULLION

The upright member dividing the lights of a window. (See Fig. IX.)

MUNTIN OR
MUNTING

The central vertical member in a door, dividing the panels above and below the middle rail. (See Fig. VIII.)

MUTULE

A projecting and sometimes slightly inclined block above the triglyph and on the soffit of a Doric cornice.

N

NARTHEX

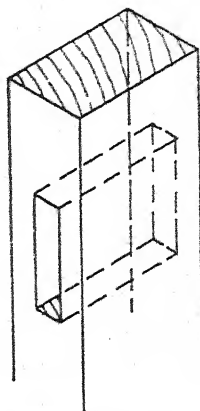
A long porch placed at right angles to the nave in a basilican church, and forming an entrance. (See Fig. IV.)

NAVE

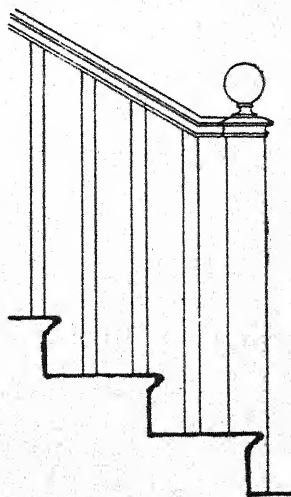
That part of a church between the choir and the opposite end, and separated from the aisles. (See Fig. IV.)

NEWEL OR
NEWEL POST

An upright post fixed at the point at which a flight of stairs meets a landing or floor, and



MORTISE



NEWEL POST.

which supports the string and handrail. (*See illustration.*)

NIB

See lug.

NICHE

A small recess in a wall, often semi-circular, as a setting for statuary, etc.

NOGGING

A horizontal member fixed between two studs, in partition construction.

NORMAN STYLE

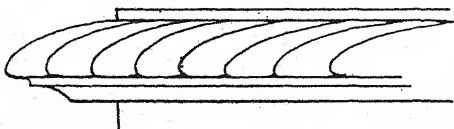
The form of Romanesque architecture adopted by Norman builders, based on the use of the rounded arch, lasting approximately from 1100 to 1200.

NOSING

A general term applied to a projecting rounded edge, often referring to that portion of the tread that projects in front of the riser of a stair.

NULLING

A form of carved enrichment on Jacobean mouldings and friezes. (*See illustration.*)



NULLING.

O

OBELISK

A tapering column, of square or rectangular section, with a pyramidal top.

OCTASTYLE

The term applied to a building or portico having eight columns at either end.

OFFSET

A general term applied to a small projection or ledge such as the projecting brickwork supporting ground floor joists.

OGEE ARCH

See keel arch.

OGEE MOULDING

A term commonly used for a cyma reversa moulding; also called a keel moulding. (*See* Fig. Xc.)

OPEN SLATING

A method of slating which provides a degree of roof ventilation, adjacent slates being nailed a little apart.

OPEN WELL
STAIR

A stair consisting of two or more flights surrounding a clear space.

ORDER OF
ARCHITECTURE

A column with base (usually), shaft, and capital surmounted by an entablature. The orders evolved and used by the Greeks were the Doric, Ionic, and Corinthian; these were also used by the Romans with two additions, Tuscan (a simplified form of

Doric) and Composite (a highly enriched combination of Ionic and Corinthian). (See Fig. V.)

ORIEL WINDOW A bay window projecting from an upper storey, sometimes supported by corbels. (See illustration.)

ORIENTATION The position of a building in relation to the points of the compass.

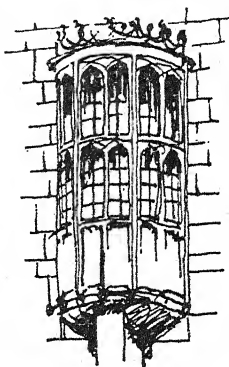
OVERDOOR A pediment above a doorway. (See Fig. VIII.)

OVERFLOW PIPE A pipe fitted in a cistern to carry away excess water should the ball valve be out of order.

OVERHANGING EAVES The term used when a sloping roof is carried out beyond the top of the wall, forming an overhang.

OVERSAILING A continuous corbelled course which supports a load.

OVOLIO Moulding A wide convex moulding. (See Fig. Xa.)



ORIEL WINDOW

P

P-TRAP A P-shaped trap which forms a water seal in a waste or soil pipe. (See illustration.)

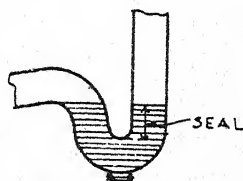
PAD STONE See template.

PALLADIAN ARCHITECTURE A generic term for classical architecture during the 18th century, and widely adopted in England following the publication of the designs of the Italian architect, Andrea Palladio.

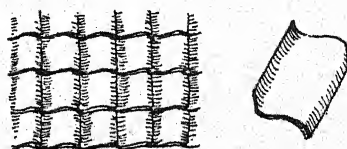
PALM VAULTING See fan vaulting.

PANEL A sunk or raised surface in a wall, ceiling, door, etc., a series being known as panelling. (See Fig. VIII.)

PANTILE A tile made of baked clay, slightly bent to form a flat, S-shaped section. (See illustration.)



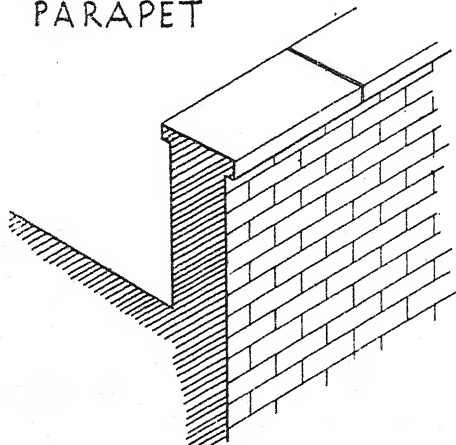
P TRAP



PANTILES.

**PARAPET OR
PARAPET WALL** A wall such as is formed by the extension of the outside walls of a building above a flat roof, or built above a cornice; also a protective wall at the edge of a bridge, platform or balcony. (*See illustration.*)

PARAPET



**PARAPET
GUTTER** A gutter at the edge of a roof, laid behind a parapet.

**PARGETING OR
PARGING** A rendering of mortar used to line a flue.

**PARQUET OR
PARQUET FLOORING** Wood blocks laid in patterns on a floor.

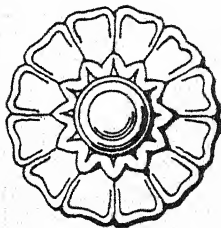
PARTY WALL A wall which separates two adjacent properties and belongs equally to each owner.

PATERA A flat, circular ornament, often consisting of acanthus leaves. (*See illustration.*)

**PAVEMENT
LIGHT** A glazed portion of a pavement, providing daylight to a basement.

PEDESTAL The moulded base which supports a column or series of columns. (*See Fig. V.*)

PEDIMENT A decorative feature finishing the gable end of a classical building by running the top member of the entablature along the edge of the gable; the term is also applied to a triangular, segmental or



PATERA

- similar ornamented feature over a door or window opening. (*See* Figs. V and VI.)
- PENDANT A boss or similar ornament projecting downwards from a vault or ceiling.
- PENDENTIVE A triangular, curved, overhanging surface, which, springing from the corner of a square compartment, carries a dome over. (*See* illustration of dome on page 41.)
- PERIPTERAL The term describing a building surrounded by a range of columns.
- PERISTYLE The term applied to a range of columns surrounding a building or open court.
- PERPEND A general term applied to truly perpendicular angles, etc.; also the line formed by the vertical joints on the face of a brick or stone wall.
- PERPENDICULAR STYLE The last phase of English Gothic architecture, following the Decorated period, and preceding the Italianate style of the Early English Renaissance of the 16th century; it was notable for its slender vertical ascending lines, and for its great glazed spaces.
- PERSPECTIVE A drawing which represents an object as it appears to the eye. (*See* Fig. XI.)
- PIAZZA An open space surrounded by buildings; also a covered walk with a roof supported by columns.
- PICTURE RAIL A moulded grooved rail on the upper part of the wall of a room, forming the lower border of the frieze; sometimes called a frieze rail.
- PIER An independent mass of brickwork, masonry or concrete, which gives support to beams or arches, or is attached to a wall at a point where a heavy load is imposed.
- PILASTER A rectangular column, projecting only slightly from a wall, and, in Classical architecture, conforming with the design of one of the orders. (*See* illustration on page 70.)
- PILE A stake or pillar (often reinforced concrete) driven into the ground to support the foundations of a structure.
- PILLAR An upright member, which, as distinct from a column, need not be cylindrical or conform with the proportions of an order.

PILLAR TAP OR
PILLAR VALVE

A tap or valve fed by a water supply which is joined to it vertically, e.g. a tap fixed to a basin.

PINNACLE

The pointed termination of a spire; a small, turret-like termination on a buttress or parapet, sometimes ornamented with crockets.

PISCINA

A shallow basin set in a niche near the altar in a church, in which sacred vessels are washed; the term is sometimes applied to the tank of a Roman bath.

PISE DE TERRE

Wall construction in which temporary shuttering is filled with rammed clay earth.

PITCH (of roof)

The angle at which a roof slopes.

PITCHED ROOF

A roof in which the surface rises at an angle of more than 20 deg., as distinct from a flat roof.

PLAN

A drawing which shows the disposition of a building on the ground, or of the rooms at any given floor level. (*See* Fig. XI.)

PLANTED
MOULDING

A moulding cut independently and applied to a surface, as distinct from a stuck moulding.

PLASTER

A material applied to walls and ceilings, and generally understood to be a composition of lime, water, sand, and sometimes hair, and Plaster of Paris.

PLASTERBOARD

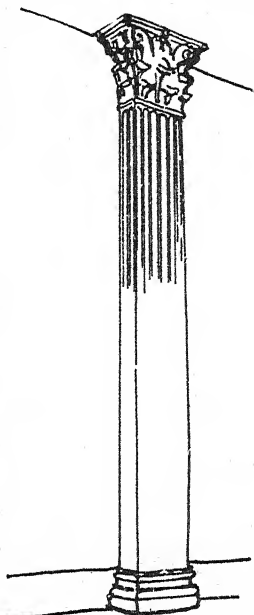
See building board.

PLASTER OF PARIS

Calcined and finely ground gypsum.

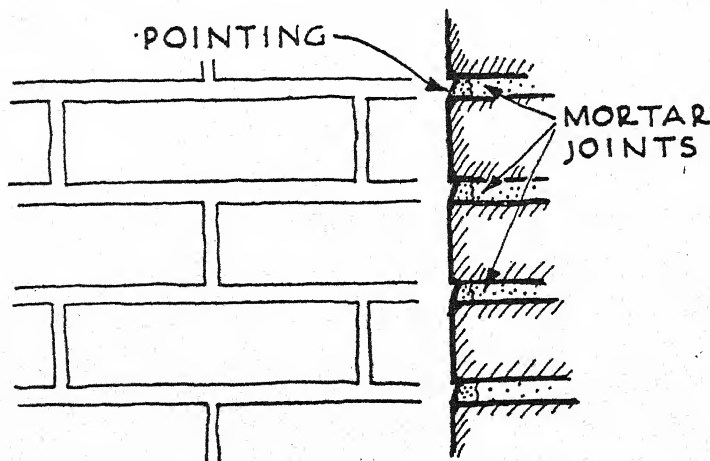
PLASTICS

A generic name for chemically produced resinous materials which may be moulded by heat or pressure, or both. There are two basic classes of plastic materials, thermosetting and thermoplastic: the first, after forming by heat and pressure, cannot be reformed by this process, while the second after forming by heat and pressure, may be reformed by the same means. A wide range of plastic products may be produced, with great variations in character and application.



PILASTER

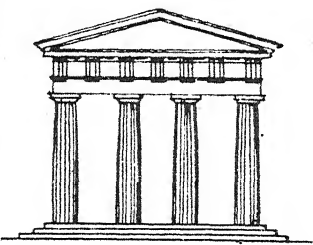
- PLATE GLASS** More correctly, polished plate glass. Its manufacture is similar to that of sheet glass, but selected and refined materials are used, and the surfaces are ground and polished.
- PLINTH** The square member which forms the lowest part of the base of a column; the term is also applied to the moulded projecting base of any structure. (See Fig. V.)
- PLINTH BLOCK** See base block.
- PLOUGHSHARE TWIST** In vaulting, a surface between a diagonal and wall rib, with a twisted appearance, due to the higher level of springing of the wall rib.
- PLYWOOD** A material formed by cementing two or more thin sheets of wood, face to face, the grain of alternating sheets running in a different direction.
- PODIUM** A continuous plinth supporting a series of columns; also a platform enclosing an arena.
- POINTING** The process of removing the mortar used for bedding bricks or masonry to a depth of not more than $\frac{3}{4}$ in., and replacing it with a compound that has greater resistance to moisture. (See illustration.)



POINTING

- POLE PLATE** A timber laid from truss to truss, and supporting the feet of the common rafters, at the same time forming the side of a parapet gutter.
- POPPYHEAD** The carved finial of a bench-end.

- PORCH** A covered entrance to a building.
- PORTICO** A roofed space, open or partly enclosed, forming an entrance to a building. (*See illustration.*)
- PORTLAND CEMENT** An artificial cement manufactured from lime and clay.
- PORTLAND STONE** An English building limestone, white, cream or light brown in colour.
- POST AND LINTEL** One of the earliest forms of construction, based on the principle of a horizontal member (lintel) supported by a fixed vertical member (post) at each end.
- PRE-CAST CONCRETE** The term applied when concrete members are cast and finished before being built into position, as opposed to being cast *in situ*.
- PREFABRICATED** The term applied to any member, or series of members forming a unit used in building, which is manufactured and completed away from the site, and only requires fixing in position.
- PRESSED BRICK** A brick which, before burning, is subjected to machine pressing.
- PRIMING** The first coat of paint applied to woodwork.
- PRINCIPAL RAFTERS** The main rafters forming a roof truss, as distinct from the common rafters. (*See illustration of king post truss on page 59.*)
- PRISMATIC GLASS** A translucent rolled glass, with one smooth surface, the other consisting of parallel prisms. The arrangement of these prisms causes the light passing through the glass to be refracted in a direction which is determined by the angle of the prism and the slant at which the light strikes the glass.
- PROSTYLE** The term applied to an open portico with columns, standing in front of a building.
- PSEUDO-DIPTERAL** The term applied to a building planned to be dipteral, but without the inner range of columns.
- PTEROMA** The space between the walls of the principal part of a temple and the columns which surround it.
- PULVINATED** The term applied to a frieze having a convex face when seen in profile.

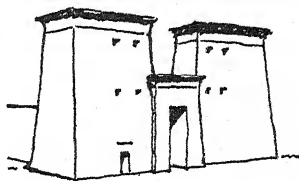


PORTICO.

PURLIN A beam carried by the roof trusses, and supporting the common rafters, in a roof. (*See* illustration of king post truss on page 59.)

PYCNOSTYLE An arrangement of columns in which the space between each is one and a half times the diameter of one column.

PYLON A high, isolated structure, sometimes used to mark a boundary, or decoratively, originally used to flank the gateway of an Egyptian temple. The term is also applied to compound metal supports for electric cables. (*See* illustration.)



PYLONS.

(Flanking the gateway of an Egyptian temple)

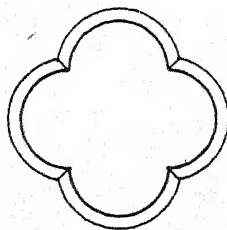
Q

QUADRIGA A sculptured group of a chariot drawn by four horses, often crowning a monument.

QUANTITIES The amounts of various materials and of labour to be used in the construction of a building, from which an estimate of the cost is calculated.

QUARTER LANDING A square landing which makes a quarter turn between two flights of stairs.

QUATREFOIL A form of tracery having four arcs separated from each other by cusps. (*See* illustration.)



QUEEN ANNE STYLE The style adopted during the earliest period of Georgian architecture, approximately between 1702 and 1714.

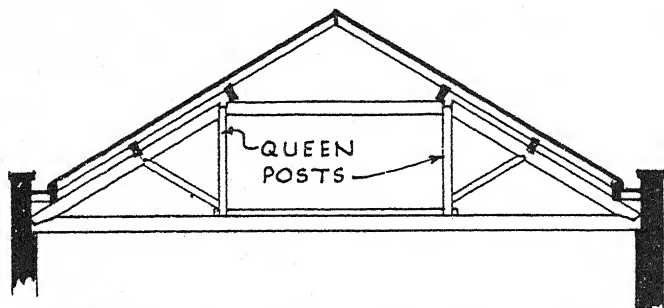
QUEEN CLOSER A brick of standard length and thickness, but half width, used at the end of a course, next to the quoin header.

QUATREFOIL

QUEEN POST One of the two vertical members used in a queen post roof truss. (*See* illustration of queen post truss on page 74.)

QUEEN POST
TRUSS

A roof truss having two vertical queen posts, as distinct from one central king post. (*See illustration.*)



ROOF WITH QUEEN POST TRUSS.

QUIRK

A sharply incised groove in a moulding.

QUOIN

The angle of a building; the stone laid at such an angle.

R

R.S.B. OR ROLLED *See* rolled steel section.
STEEL BEAM

R.S.J. OR ROLLED *See* rolled steel section.
STEEL JOIST

RAFTER

In roof construction, a member running from the eaves to the ridge, and supporting the roof covering.

RAG BOLT

A bolt with a dovetailed serrated shank, used for fixing any member to stone or concrete.

RAIL

A horizontal member of a door, casement, or wall panelling. (*See* Figs. VIII and IX.)

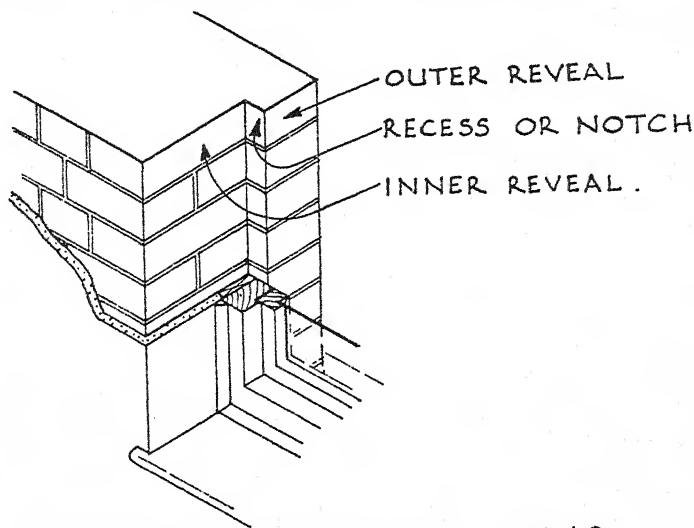
RAINWATER
HEAD

A box-shaped unit, sometimes ornamented, usually of cast iron or lead, fixed at the top of a down pipe, and receiving rainwater from a roof gutter through an outlet pipe.

RAMP

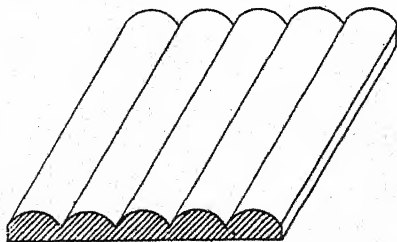
The part of a staircase handrail which rises at a steeper angle than the normal inclination of the handrail, and usually occurs where winders are used: also a sloping surface joining two surfaces at different levels.

- RANDOM RUBBLE** Roughly dressed blocks of stone of any shape or size, not usually laid in horizontal courses.
- REBATE, RABBET OR RABBIT** A continuous rectangular sinking cut along the edge of a member. (*See illustration.*)



REBATED WINDOW JAMB

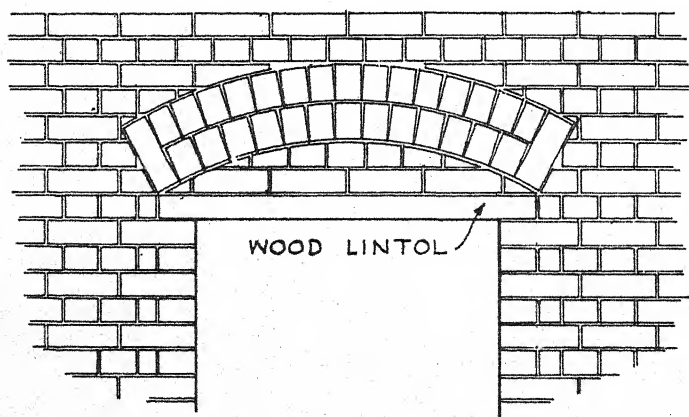
- REBATED JOINT** A joint formed between two rebated members, the sinking of one fitting the projection of the other.
- RECESS** A section of wall set back from the main surface; also the sinking cut in the jamb of a door or window opening, the frame being fitted into this sinking. (*See illustration of rebate.*)



REEDING.

- REEDING** A decorative treatment of a surface by a pattern of inverted flutes. (*See illustration.*)
- REFECTORY** A dining-hall in a monastery or college.

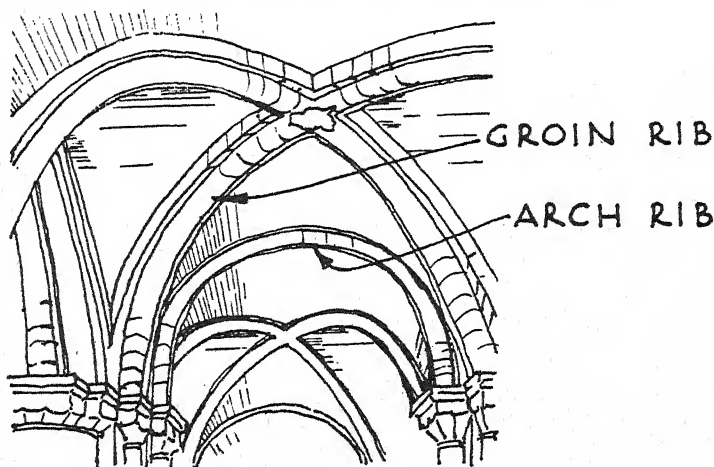
- REGENCY STYLE** The architectural style usually associated with the extensive use of painted stucco, and which developed during the Regency period of George III's reign.
- REGULA** A short band between the tenia and guttae on a Doric entablature. (*See* Fig. V.)
- REINFORCED CONCRETE** *See* ferro-concrete.
- REINFORCING ROD** An iron rod or wire, generally one of a series, used to reinforce concrete.
- RELIEVING ARCH** A rough arch built into a wall above a lintel, in order to distribute some of the weight imposed on it. (*See* illustration.)



ROUGH BRICK RELIEVING ARCH

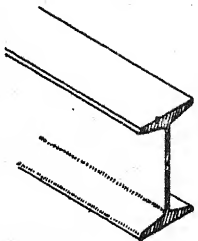
- RENAISSANCE ARCHITECTURE** Architecture based on the revival of Classical architecture, which occurred in Europe during the 15th and 16th centuries.
- RENDERING** The application of plaster to an existing solid surface, such as coke breeze or brickwork.
- REPOUSSE** Ornamentation on a sheet of metal, formed by beating out the pattern from the back of the sheet.
- REREDOS** A screen, which may be carved or ornamented, behind an altar.
- RESPOND** The corbel or half-column supporting one side of the last arch of an arcade.
- RETAINING WALL** A wall which supports and retains a mass of earth or water; also called a revetment.

- RETURN** The term applied to a turn at right angles, in a façade or surface.
- REVEAL** That part of a vertical surface, or jamb of a window, or door opening, which is not covered by the frame. (See illustration of rebate on page 75.)
- REVETMENT** See retaining wall.
- RIB** A continuous constructional member projecting from and showing as a band, on the surface of a ceiling or a vault.
- RIBBED VAULTING** Vaulting supported by constructional ribs, such as groin and arch ribs. (See illustration.)

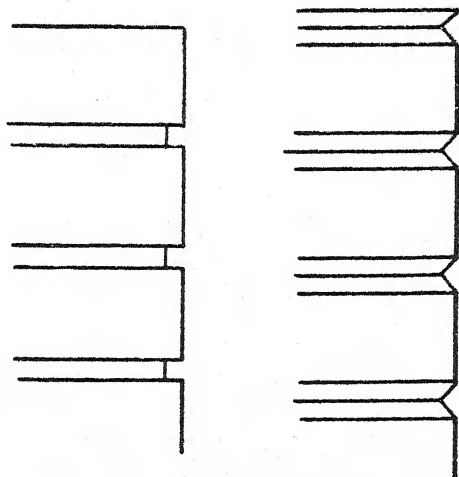


RIBBED VAULTING.

- RIDGE** The apex of a pitched roof.
- RIDGE RIB** In vaulting, the rib which follows the line of the ridge.
- RIDGE TILE** A specially constructed tile to fit the ridge of a roof.
- RIM LOCK** A lock fixed on the face of a door, as distinct from a mortise lock.
- RISE** The distance between the springing line and the crown of an arch. (See Fig. I.)
- RISER** In staircase construction, the vertical part of a step.
- ROCOCO** The ornate decoration of the late Renaissance, when extravagant ornamental forms concealed the structural lines of an object.
- ROLL MOULDING** A round moulding; in mediaeval architecture sometimes referred to as a bowtell, *q.v.*

- ROLLED GLASS** Glass, which after melting and refining, is extruded between two rollers, forming a continuous ribbon, which is then passed through a heated lehr, gradually solidifying and cooling. Rolled glass may be imprinted on one surface with a shallow pattern.
- ROLLED STEEL SECTION** A rolled mild steel bar which may be produced in a number of sections. The most common is the I section, often known as R.S.B. (Rolled Steel Beam), or R.S.J. (Rolled Steel Joist). (See illustration.)
- 
- ROLLED STEEL JOIST**
"R. S. J."
- ROMAN ARCHITECTURE** The architecture of the Roman Empire, based on the use of the Roman orders, together with the structural use of the arch, vault and dome. (See Fig. V.)
- ROMANESQUE STYLE** The style of architecture which was developed in Eastern Europe after the collapse of the Western Roman Empire, and which gradually spread westwards: it made extensive use of the rounded arch.
- ROOD LOFT** A gallery built over a rood screen.
- ROOD SCREEN** A screen separating the nave and choir, and sometimes supporting a large cross.
- ROOF LIGHT** A skylight or window opening in a roof.
- ROOF LINE** The term generally used to indicate the contour of a roof or roofs.
- ROOF TRUSS** Several members joined together to form a triangulated girder which supports the roof members and coverings and transmits their weight vertically on to the walls or piers. (See illustrations of king post truss and queen post truss on pages 59 and 74.)
- ROSE WINDOW** See wheel window.
- ROSETTE** A rose-shaped patera.
- ROTUNDA** A building or large compartment, circular in plan, usually with a domed roof.
- ROUGH ARCH** An arch built of ordinary bricks as distinct from voussoirs.
- ROUGH CAST** A form of plaster made of cement and an aggregate containing pebbles, etc.

- ROUNDEL A small decorative disc; a circular stained glass panel in a window.
- RUBBLE Roughly dressed stones of irregular shape, set loose or in mortar.
- RUNNING FRET *See* fret.
- RUSTICATED The term applied to masonry or brickwork in which the edge of the stone or brick next to the joint is chamfered or recessed, giving the appearance of a wide joint. (*See* illustration.)

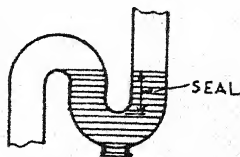


RUSTICATION

S

S-TRAP

An S-shaped trap which forms a water seal in a waste or soil pipe, the double bend causing the discharge finally to flow vertically. (*See* illustration.)



S. TRAP

SADDLE STONE

See apex stone.

SADDLEBACK COPING

A coping formed by a triangular brick core constructed with full size bricks, and bats.

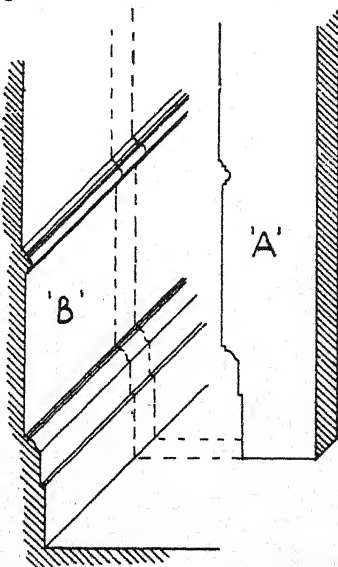
SAND LIME BRICKS

Bricks made from silica and hydrated lime.

SANDSTONE

A building stone composed mainly of grains of sand cemented by silicic acid, with small amounts of oxide of lime, carbonate of lime, etc.

- SARKING** A layer of felt, boarding, etc., lining a pitched roof under the roof covering.
- SASH** The wood or metal frame which holds the glazed part of a door or window, the most common being the vertically sliding sash and the casement sash; a sash window is generally understood to mean a double hung vertically sliding sash.
- SCAFFOLDING** A temporary construction of round timber or metal members carrying platforms from which finished work can be completed by stages.
- SCAGLIOLA** A material composed of cement, colouring and isinglass, and generally used to imitate marble.
- SCALLOP** Decorative, carved detail resembling a shell.
- SCARFING** A method of jointing members in the direction of their length, in which no extra thickness is formed at the joint, the end of each member being cut to a long narrow projection and fitted to another similarly cut.
- SCOTIA** A concave moulding. (See Fig. Xa.)
- SCREED** A narrow band applied to a surface as a guide before plastering, and often composed of the plastering material to be used; also the final rendering on a concrete floor or roof on which is laid the finish, such as tiles, asphalt, etc.
- SCRIBING** A method of fitting framings, mouldings, etc., to an irregular surface, whereby the material to be fitted is cut to fit the irregularities. (See illustration.)
- SCRIM** A coarse fabric, covering and holding the joints, between building 'A' is scribed to 'B' boards prior to plastering.



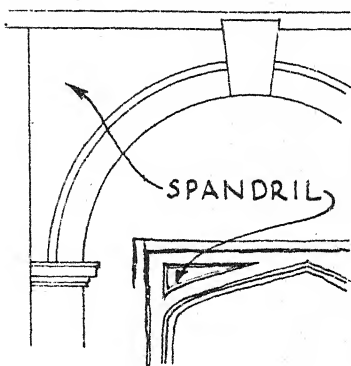
A SHORT DICTIONARY OF ARCHITECTURE

SCROLL	The term sometimes applied to the volute of an Ionic capital.
SCROLL MOULDING	A moulding shaped to resemble a scroll of paper, found in Early English and Decorated work.
SEAL	The water held in a trap in a pipe, thus forming a seal. (<i>See also trap.</i>)
SECRET GUTTER	A roof gutter laid under the slates, and practically hidden from view by them.
SECTION	An elevational view of the portion exposed by an imaginary cut through a building or object.
SEDILE	A seat for a priest, built in the south wall of a chancel.
SEGMENTAL ARCH	An arch in which the contour is a segment of a circle.
SET OR SETT	A small wood or stone paving block, rectangular in shape.
SGRAFFITO	A form of decoration on plastered surfaces, in which the pattern is formed by scraping off parts of the plaster, exposing differently coloured coats beneath.
SHAFT	That part of a column between the base and the capital; also applied to a small column such as that which supports a vaulting rib; also the well in which a lift works. (<i>See Fig. V.</i>)
SHEET GLASS	Glass which is formed into a flat ribbon by being drawn continuously up an annealing tower, and then cut into sheets.
SHINGLES	Thin wooden slips, generally cedar, used as roofing tiles.
SHORING	A temporary wooden framework used to support an unstable building, or a building undergoing or adjacent to repair or alteration work. It may also refer to the framework used to support the sides of any excavation.
SHUTTER	A wood or metal covering for a window, used both externally and internally.
SHUTTERING	Sheeting of metal or wood firmly fixed as temporary walls to enclose poured concrete, being removed when the concrete has set.
SHUTTING STILE	The vertical member of a door on the opposite side to the hinges. (<i>See Fig. VIII.</i>)
SILL	<i>See cill.</i>
SILO	A large container in which grain is stored.

SIZE	A glue, used as a binding agent, and sometimes applied under paint or distemper, to stop absorption.
SKEWBACK	The portion of the abutment which supports an arch.
SKIRTING	The moulded wooden member fixed horizontally along the base of an internal wall, and covering the joint between the wall and floor.
SKYLIGHT	A glazed opening in a sloping roof, lying nearly flush with the roof surface.
SLAKED LIME	Hydrate of lime formed by mixing quicklime and water.
SLATES	Thin slabs of slate used as a roof covering, and laid so that each is overlapped at least by the course above, no vertical joint being directly above that in the course below it.
SLEEPER WALL	<i>See</i> honeycombed wall.
SNAPPED HEADER	A half brick laid as a header.
SNOW BOARDS	Duckboards fixed in a parapet or internal gutter in such a way that snow cannot block the gutter, but the flow of water is not impeded.
SOAKER	A piece of lead fixed at the point where a sloping roof surface meets a wall surface (such as a chimney stack) and is turned up against the wall with a flashing fixed over; its use ensures a more weather-tight joint than is provided by a flashing only.
SOFFIT	The under surface of an architectural feature, such as an arch, cornice, window or door head, etc. (<i>See</i> Fig. I.)
SOIL PIPE	The vertical drain pipe connecting a water closet to the drainage system, as distinct from a waste pipe.
SOLAR	A withdrawing room or private parlour in a mediaeval castle.
SOLARIUM	A glazed enclosure used as a sun trap.
SOLDIER ARCH	A flat arch in which bricks laid on edge are used as a facing to a structural lintel.
SOMMER OR SUMMER	A term occasionally used for the principal beam in a floor or partition.
SPAN	The clear distance between two supporting members. (<i>See</i> Fig. I.)
SPAN ROOF	A roof consisting of two slopes which meet at a ridge.

SPANDREL OR
SPANDRIL

The triangular space enclosed, approximately by the curve of an arch, the horizontal line drawn through its apex, and the vertical line drawn through its springing. (*See illustration.*)



SPANDRIL STEPS

Steps formed of a triangular member instead of a rectangular one.

SPECIFICATION

A statement containing exact details of and precise instructions for carrying out a piece of building work.

SPINDLE

A small turned pillar used in a gallery.

SPINDLE AND
BEAD

A form of enrichment used on mouldings. (*See Fig. Xb.*)

SPIRE

The pointed top of a tower, taking the form of an elongated pyramid or cone.

SPLAY

A general term applied to a surface inclined to a main surface, such as an inclined window reveal.

SPRINGER

The stone which forms a skewback in an arch.

SPRINGING,
SPRINGING LINE
OR SPRINGING
POINT

The point from which an arch springs, from the top of an abutment. (*See Fig. I.*)

SPROCKET OR
SPLOCKET

A short rafter fixed at the foot of a common rafter, and at a flatter pitch, thus forming a curve at the bottom of the roof.

SPUR STONE

A stone suitably shaped, and so fixed at the corner of a building to prevent damage to the structure from traffic.

SQUINCH ARCH

An arch built across an internal angle of a square tower, to support one side of an octagonal spire rising from the tower. (*See Fig. II.*)

STALL

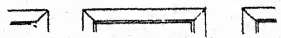
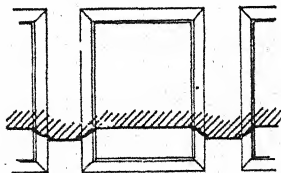
A fixed seat in a church, used by a priest or member of a choir.

STANCHION

A metal column (generally R.S.J.) supporting a load carried on to it by a beam or beams.

STARLING	A pointed projection on the pier of a bridge, to break the force of the water.
STEEPLE	A tower which carries a spire or lantern.
STELLAR VAULTING	Vaulting to which a star-like appearance is imparted by the disposition of the intermediate and lierne ribs.
STEPPED FLASHING	The term used when flashing, where it joins a wall or roof surface, is cut into acute angles instead of being straight, the upper edge being tucked into a joint.
STILE	A vertical member in a door or window frame, or in panelling. (<i>See</i> Figs. VIII and IX.)
STILTED ARCH	An arch which springs from <i>above</i> the impost, the springing line and impost being joined by vertical walling. (<i>See</i> Fig. II.)
STOA	The term used in Greek architecture for a detached colonnade.
STOCK BRICK	A hard, sound brick that has been burnt in a clamp during manufacture.
STOOL	The level portion of a weathered cill which makes a horizontal bed for the window jamb.
STOP	A narrow bead fixed to a door post, thus forming a rebate for the door.
STOPCOCK	A cock fitted in a water supply pipe, usually outside a building, operated by a key or tap-head, and enabling the supply to be cut off.
STOREY OR STORY	That portion between two floors or between a floor and a roof.
STOREY POST	A post which carries a load, and extends through a storey.
STRAIGHT STAIR	A stair consisting of a flight unbroken by turns.
STRAPWORK	An Elizabethan form of decoration, consisting of enriched interlacing bands, generally used on ceilings and occasionally on panels.
STRETCHER	A brick laid in a course so that its side shows as part of the wall surface.
STRETCHER BOND OR STRETCHING BOND	A bond consisting only of stretchers.
STRETCHER COURSE	A course of stretchers.

- STRIKING PLATE** A plate fixed in a door frame, to receive the bolts of a mortise lock.
- STRING** A sloping member which supports the steps in a stair, and into which the treads and risers are fixed.
- STRING COURSE** A continuous horizontal band, either plain or moulded, projecting from the face of a structure.
- STRUCK JOINT** A joint in which the mortar is slightly compressed with a trowel, so that it forms a slope to carry off water.
- STRUT** A member fixed between two others and holding them apart.
- STUART STYLE** The architecture of the period lasting approximately from the accession of Charles I to the reign of William and Mary.
- STUCCO** A rendering applied to a wall, providing a smooth surface which may be painted.
- STUCK MOULDING** A moulding formed on a member, as opposed to a planted moulding.
- STUDS** Vertical timber members which form the main framework of a partition.
- STYLOBATE** In Classical architecture, the sub-structure on which a colonnade stands. (*See* Fig. V.)
- SUMMER** *See* sommer.
- SUNK MOULDING** A moulding that covers the joint between two members with surfaces at different levels, but does not project beyond the most forward surface, as opposed to a bolection moulding, *q.v.*
- SUNK PANEL** A panel in which the central space is recessed behind the surface of the stiles and rails of the framework. (*See* illustration.)
- SWAG** *See* festoon.
- SWAN-NECK** A general term for a member of ogee shape; it is applied particularly to the bend in a down pipe which occurs at the eaves and joins the vertical part of the pipe to the gutter; also applied to a curve of the same shape in a handrail.
- SYMMETRICAL FRET** *See* fret.



SUNK PANELS

SYSTYLE The term describing an arrangement of columns in which the space between each is twice the diameter of one column.

T

TANK A metal, closed, rectangular container for hot water.

TAP A cock controlling an outlet from a water supply pipe.

TAPERING GUTTER A sloping gutter running between two pitched roofs, tapering as it descends.

TELAMONES See atlantes.

TEMPLATE A block used as a load distributor at the top of a wall or pier, particularly where it supports the ends of joists or roof trusses; also called a pad stone.

TEMPLET A thin wood or metal plate, used as a pattern in carrying out some form of detail in construction or decoration.

TENIA The flat band at the top of a Doric architrave, on which the triglyphs rest. (See Fig. V.)

TENON A projection cut at one end of a member, and fitted into a corresponding sinking in another member so that a joint is formed. (See illustration.)

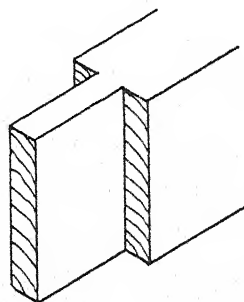
TERRACE A raised flat space, sometimes bordered by a balustrade; the term is also applied to a continuous row of houses.

TERRACOTTA A material made from fine brick earth, burnt in moulds and used in blocks or as a facing material.

TERRAZZO A flooring finish consisting of small coloured pieces of marble, stone, etc., of irregular shape, which are mixed with cement mortar and laid *in situ*; after setting the surface is ground and polished.

TESSARA A small cube of stone, marble or glass, used in mosaic work.

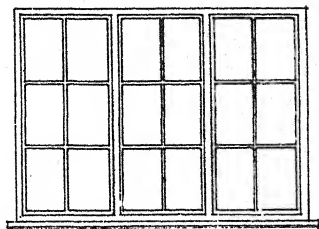
TETRASTYLE The term applied to a building having a portico with four columns.



TENON.

THATCH A roof covering of straw or reeds.

THREE-LIGHT WINDOW A window containing three sashes (not necessarily the same size) within one frame. (See illustration.)



THROATING See check throating.

TIE A member designed to prevent movement apart of two other members on parts of a building. (See tie beam and wall tie.)

TIE BEAM The bottom horizontal member of a roof truss which ties together the feet of the principal rafters, sometimes called a tie. (See illustration of king post truss on page 59.)

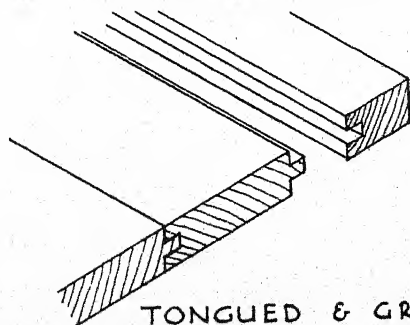
TIERCERON See intermediate rib.

TILE-HANGING The term applied when a vertical surface such as a wall, is tiled, the tiles being hung on battens to form a weatherproof covering.

TILES Flat or slightly curved rectangular plates made from burnt clay, and fixed on battens to form a roof covering, laid so that each course is overlapped by the one above, no vertical joint being directly above that in the course below.

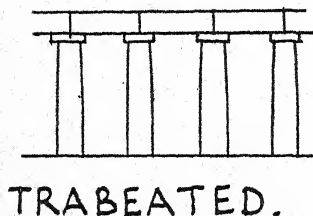
TILTING FILLET A triangular piece of wood fixed under the lowest course of tiles or slates on a roof, to give it an extra tilt.

TONGUE A flat projection on a member, to fit a corresponding groove on another member. (See illustration of tongued and grooved joint.)

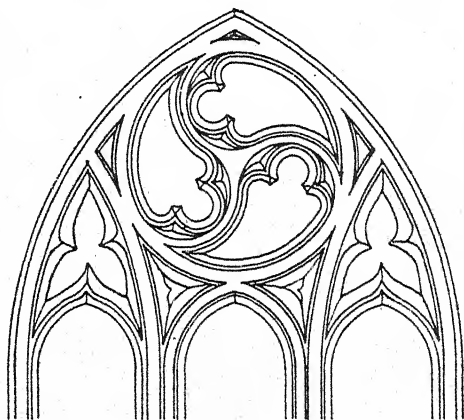


TONGUED & GROOVED

- TONGUED AND GROOVED JOINT** A joint formed by one member having a projecting tongue fitting into another member with a corresponding groove. (*See illustration on page 87.*)
- TOP RAIL** The highest horizontal member of a door, shutter, etc. (*See Fig. VIII.*)
- TORCHING** The term applied when the joints between slates and tiles on the underside of a roof covering are pointed with mortar to prevent the entry of wind or rain.
- TORUS** A large convex moulding. (*See Fig. Xa.*)
- TOUGHENED GLASS** Plate or sheet glass subjected during manufacture to sudden cooling so that the outer surfaces are in a state of compression, rendering the glass considerably stronger than ordinary plate or sheet. When broken, it disintegrates into small fragments.
- TRABEATED** The term applied to architecture based on the principle of post and lintel construction. (*See illustration.*)



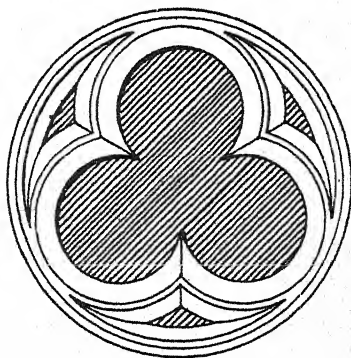
TRABEATED.



TRACERY

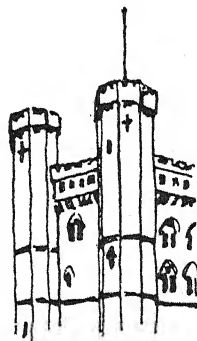
- TRACERY** The ornamental stonework formed in the head of a Gothic window, by the branching of the mullions; also work of the same kind on wood panelling. (*See illustration.*)
- TRACHELION** The neck of a Greek Doric column, lying between the annulet and the hypotrachelion. (*See illustration of hypotrachelion on page 56.*)

- TRANSEPT** The part of a church which lies at right angles to the nave and forms the cross arms in a cruciform plan.
- TRANSOM OR TRANSOME** A main horizontal intermediate member dividing a window opening; also the upper portion of a shop window. (*See Fig. IX.*)
- TRANSVERSE RIBS** In vaulting, those main ribs which mark the exact contour of a vault.
- TRAP** An opening (usually square) in a floor or ceiling, providing access to the roof interior in the latter case and sometimes called a trap door; also a bend or dip in a pipe in which liquid always remains, thus isolating one portion of the pipe from another. (*See also P-trap and S-trap.*)
- TREAD** The flat horizontal part of a step.
- TREFOIL** A form of tracery having three arcs, separated from each other by cusps. (*See illustration.*)
- TREILLAGE OF TRELLIS** A lattice formed of light wooden members nailed together where they cross.
- TRIFORIUM** A storey immediately above the arcade of a nave or choir in a large church, and below the clerestory; sometimes called a blind storey because there are no windows to admit light from outside.
- TRIGLYPH** A vertically grooved block used in series in a Doric frieze. (*See Fig. V.*)
- TRILITHON** A megalithic monument consisting of a horizontal stone supported by two upright stones.
- TRIMMER** A joist fixed at right angles to and carrying the ends of other joists, where they have been cut short to form an opening through a floor or ceiling.
- TROPHY** A carved swag of decoration consisting of arms and armour intermingled with floreated motifs.



TREFOIL
WINDOW

- TRUSS** *See* roof truss.
- TUDOR ARCH** A flat, pointed, four-centred arch.
- TUDOR FLOWER** *See* brattishing.
- TUDOR ROSE** A conventionalized rose, widely used as a form of enrichment in Tudor ornament.
- TUDOR STYLE** The English domestic style which followed the Perpendicular period of Gothic architecture, and though similar to it, showed Renaissance influence in its detail; it covered approximately the period 1485 to 1558.
- TURRET** A small tower common in mediaeval buildings, often containing stairs. (*See* illustration.)
- TUSCAN ORDER** A Roman Order, which is a simplified form of Doric. (*See* Fig. V.)
- TYMPANUM** The triangular space enclosed by the inclined cornice and the horizontal base of a pediment; also, in mediaeval architecture, the space enclosed by the arch and lintel above a doorway. (*See* Figs. V and VI.)



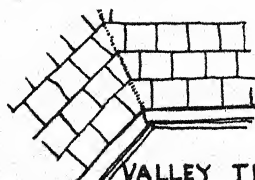
TURRETS.

U

- UNDERPINNING** The supporting of the foundations of a structure made necessary by the construction of another building at a lower level than those foundations but immediately adjoining them, or by the foundations becoming faulty or fractured.

V

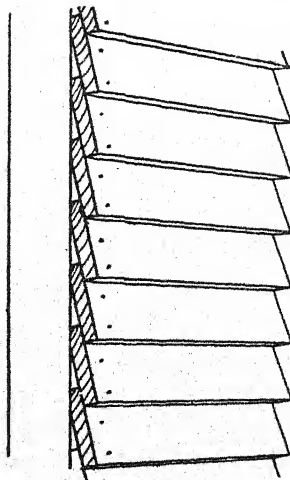
- VALLEY** The internal angle formed by the intersection of two adjacent roof surfaces.
- VALLEY TILE** A specially shaped tile, slightly concave, for laying in roof valleys. (*See* illustration.)



VALLEY TILES

- VAULT An arched roof in stone or brick; also an underground chamber, store or burial place.
- VENEER A surface consisting of a thin sheet of material applied to another surface, which is not necessarily composed of the same material.
- VENETIAN DOOR A door which incorporates side lights in the frame.
- VENETIAN SHUTTER A louvred shutter.
- VENETIAN WINDOW A window consisting of three lights, a large centre one and two narrow side lights.
- VERANDAH A long covered porch, enclosed on one side by the wall of a building.
- VERGE The part of the roof covering at a gable end, which slightly overhangs the wall surface.
- VESTIBULE An ante-room or large entrance hall.
- VESTRY A room, usually at the side of a church and joined to it, in which the clergy and choir robe, and in which vestments are kept.
- VIADUCT A series of arches carrying a road or railway.
- VIGNETTE A detail in Gothic ornamentation, consisting of running designs of tendrils and slender leaves.
- VILLA The estate of a Roman landed proprietor, the residence on such an estate being called the villa-house; the term has generally been applied to country and suburban houses.
- VOLUTE The spiral ornament on an Ionic capital; a smaller version appears on the Composite and Corinthian capitals. (*See Fig. V.*)
- VOUSSOIR A wedge-shaped brick or block of stone used in series to form an arch. (*See Fig. I.*)
- W
- WAGON-HEAD CEILING A ceiling which is semi-cylindrical.
- WAINSCOT Wood panelling applied to an internal wall; the term is sometimes used to describe oak cut in a certain way to show the grain.

- WALLBOARD** *See* building board.
- WALLPLATE** A timber member laid on a wall to take the ends of joists, rafters, etc., and distribute along the wall the load carried by them.
- WALL TIES** Small pieces of metal or other material, each end of which is built into joints in the two skins of a cavity wall, thus tying the skins together.
- WASTE PIPE** The vertical pipe connecting a bath, basin or sink to the drainage system, as distinct from a soil pipe.
- WATER BAR** A small metal bar inserted in a groove under a wood cill, and sometimes immediately under an external door, the latter being rebated over it, to prevent the penetration of water at the joint.
- WEATHER SLATING** Vertical slating applied to an outside wall.
- WEATHER TILING** Vertical tiling applied to an outside wall. (*See* tile-hanging.)
- WEATHER-BOARDING** Overlapping horizontal boards, fixed to a framework and forming the outside wall of a building. (*See* illustration.)

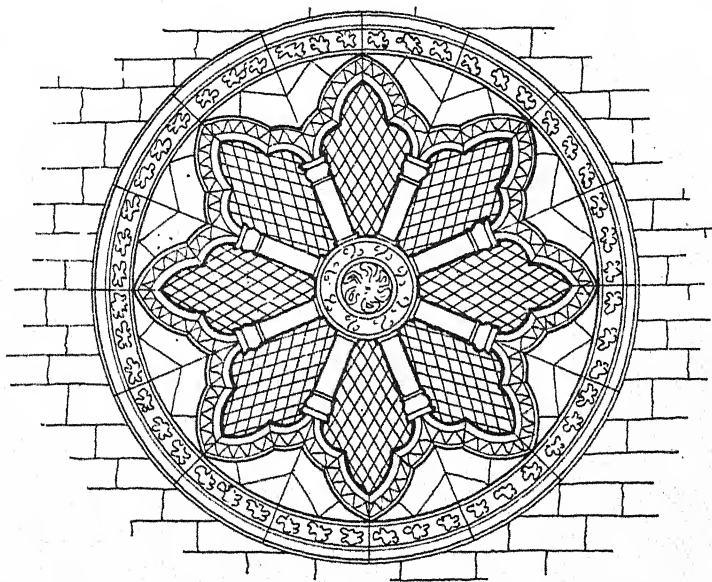


WEATHER-BOARDING

WEATHERING

An inclined surface on a member such as a buttress, cornice or cill, which throws off rainwater.

- WHEEL WINDOW** A circular window, filled with tracery, the mullions radiating outwards from the centre; sometimes called a rose window. (*See illustration.*)
- WINDER** In staircase construction, a step tapering on plan, and used where the stairs turn.
- WINDOW FRAME** A frame to a window opening, in which a sash is set.
- WIPED JOINT** A joint made by wiping or smoothing molten lead to cover the junction of lead service pipes.



WHEEL WINDOW

- WIRED GLASS** Rolled glass reinforced by wire mesh embedded in the glass during manufacture.
- WITH OR WITHE** The dividing wall between chimney flues.
- WOOD WOOL SLABS** Building slabs or blocks made of wood fibre and cement, and possessing insulation properties.
- WORKING DRAWING** An accurate drawing to scale, showing details of construction.

Y

YORK STONE A sandstone found in the Yorkshire area, and used chiefly for paving stones.

Z

ZIG-ZAG An enrichment often found on Norman mouldings.
(See chevron.)

ZOOPHORUS A frieze in which animals as well as human figures, are shown; the most famous is probably that in the Parthenon at Athens.

FIG. 1
DETAIL OF ARCH

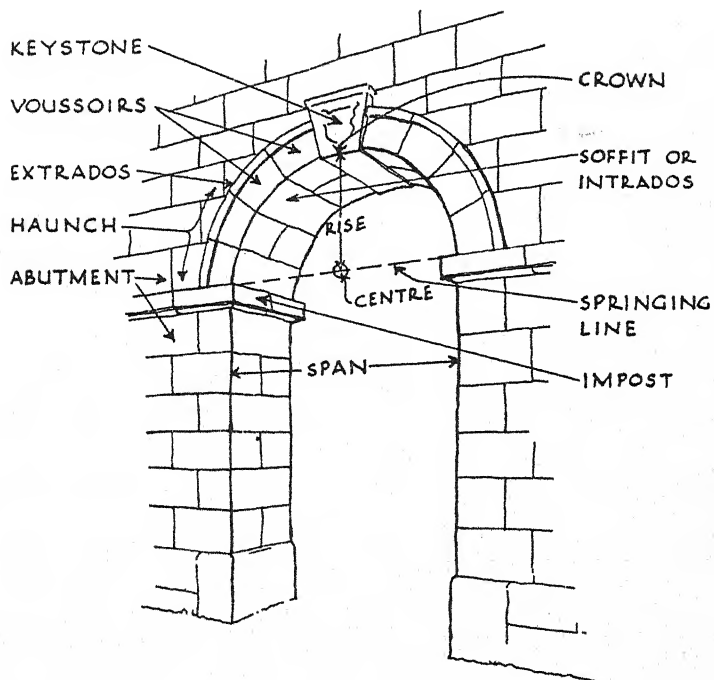
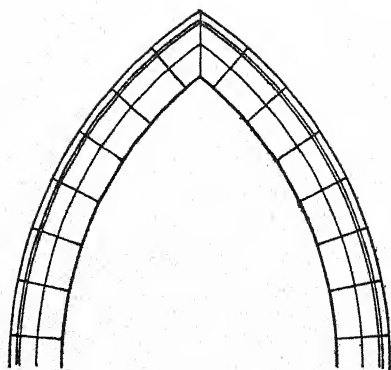


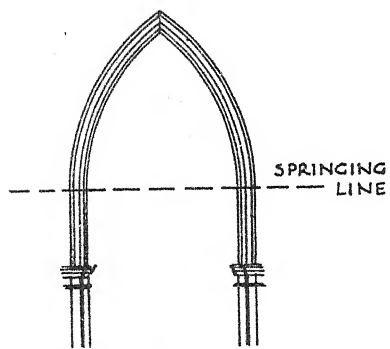
FIG. II
SOME TYPES OF ARCHES



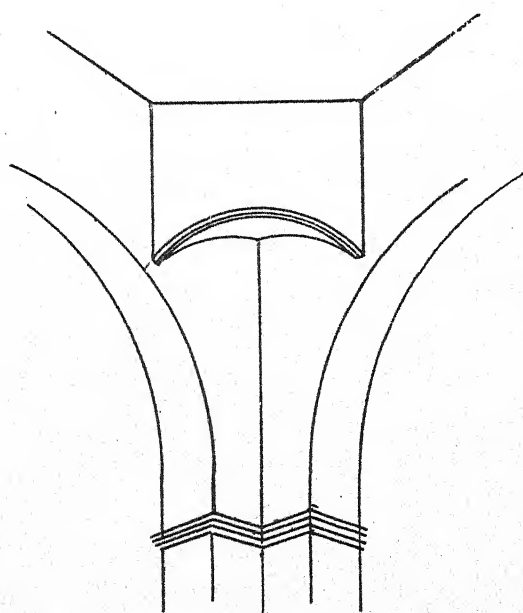
KEEL, OR OGEE ARCH



LANCET ARCH.

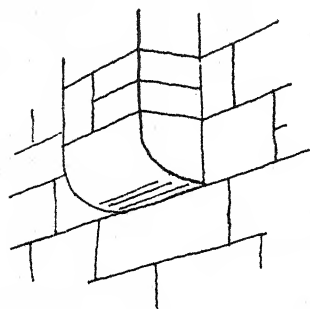


STILTED ARCH.



SQUINCH ARCH.

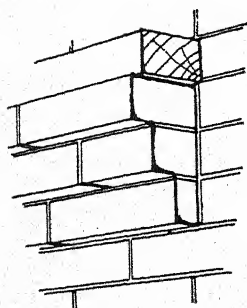
FIG. III.
DETAILS OF CORBELLING



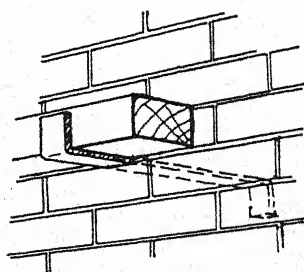
STONE CORBEL



CARVED CORBEL
TO DRIPSTONE.



BRICKWORK
CORBELLED
TO CARRY
WALL PLATE.



WROUGHT IRON
CORBEL PIN TO
CARRY WALL
PLATE.

FIG. IV

DIAGRAMMATIC PLAN OF A BASILICAN CHURCH

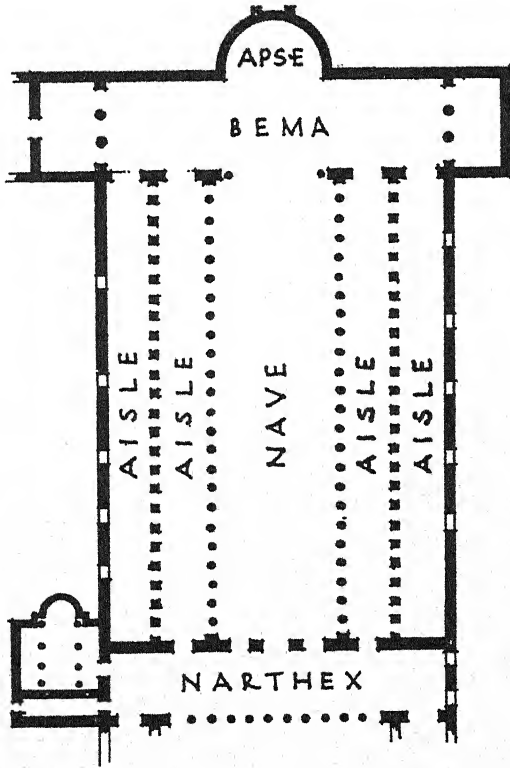
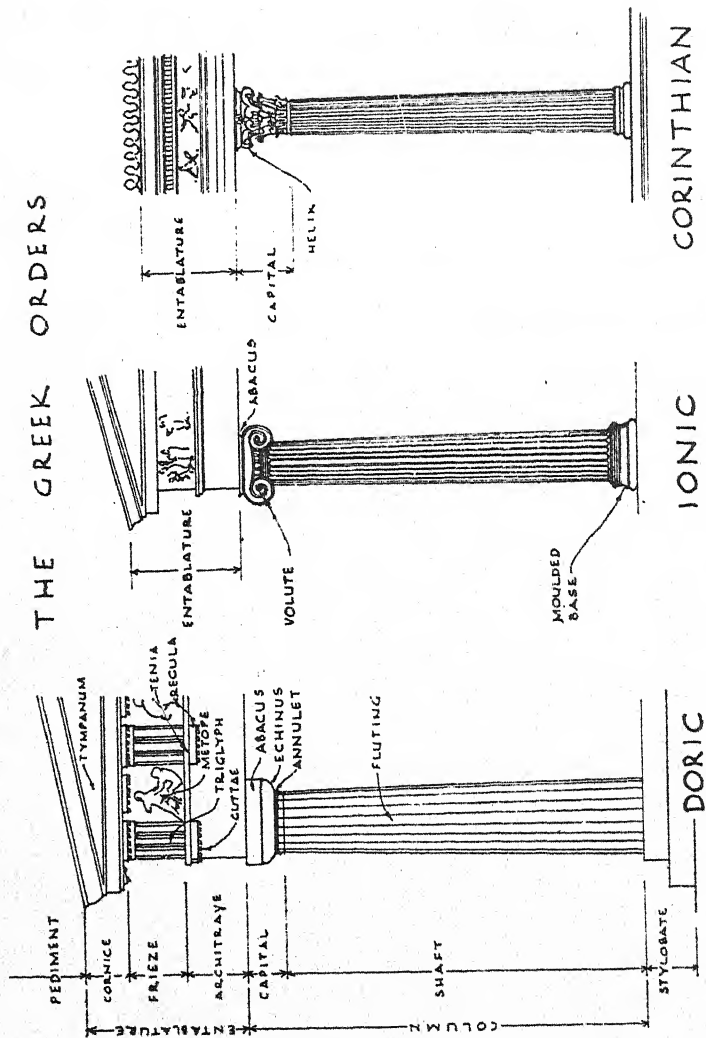
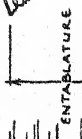
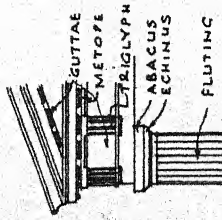
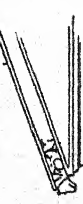


FIG. V
ORDERS OF ARCHITECTURE



ROMAN ORDERS



ENTABLATURE

CAPITAL

FLUTING

TORUS

COLUMN

SHAFT

BASE

CAP

DIE OR DADO

BASE OR SKIRTING

PEDESTAL OR PLINTH

NECKING

DORIC

IONIC

CORINTHIAN

CORINTHIAN WITH PEDESTAL

TUSCAN ORDER.

FIG. VI
DETAIL OF PEDIMENT

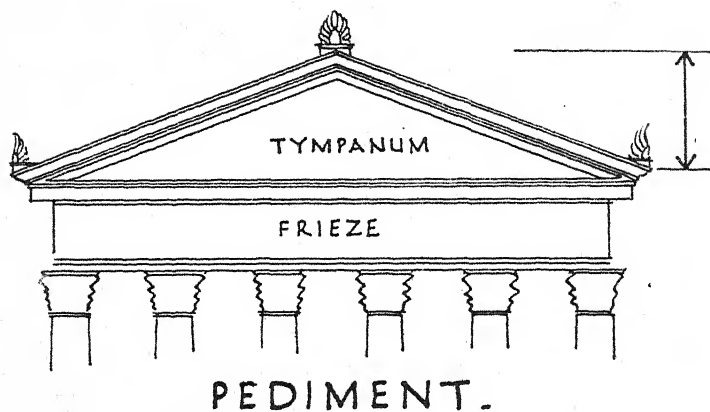
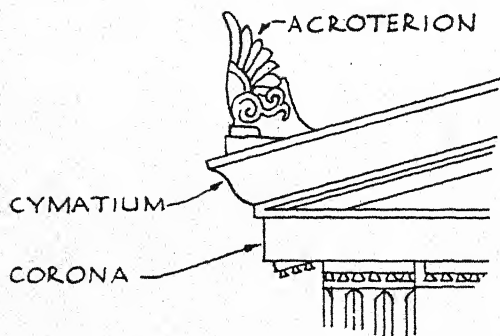


FIG. VII
DETAIL OF ANGLE OF PEDIMENT



ANGLE OF PEDIMENT,
SHOWING LOWER ACROTERION,
CORONA AND CYMATIUM.

FIG. VIII
DETAIL OF DOOR

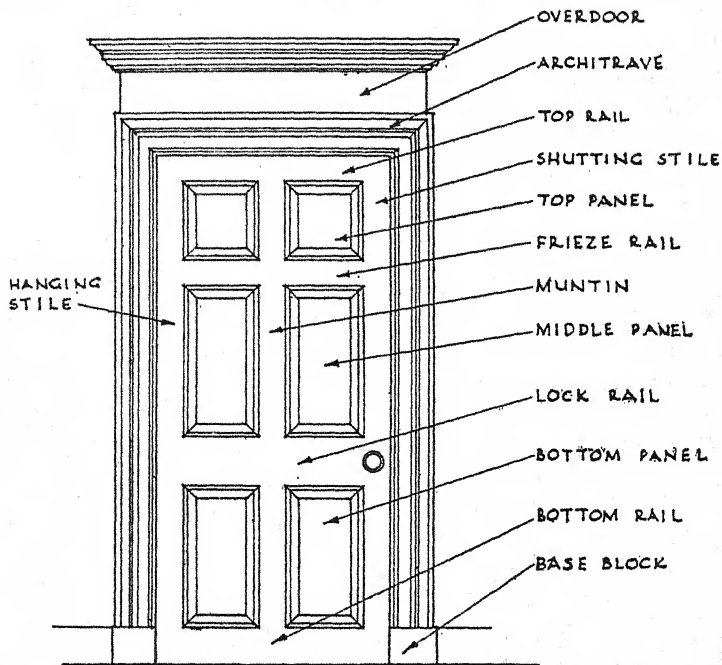


FIG. IX
DETAIL OF WINDOW

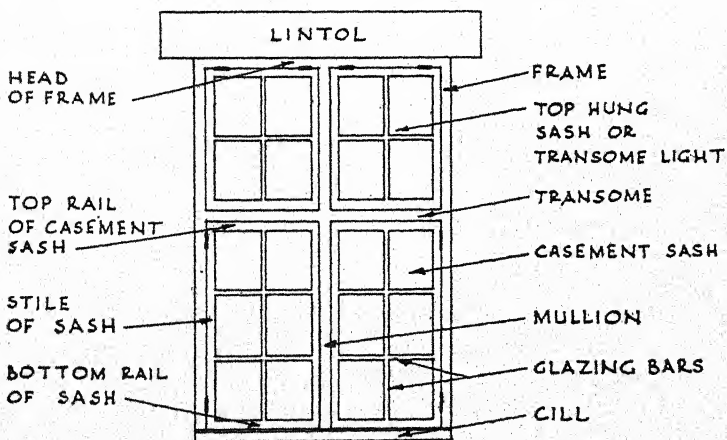
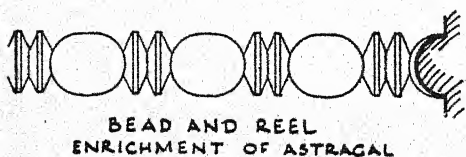
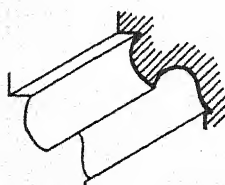
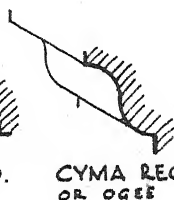
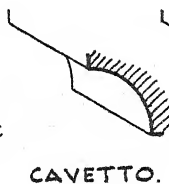
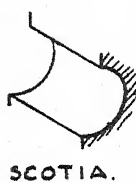
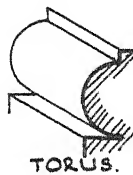
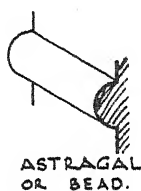
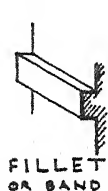


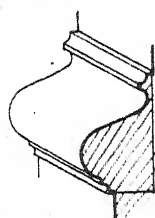
FIG. X

SOME MOULDINGS AND ENRICHMENTS

(a)

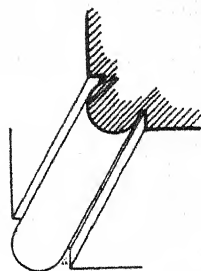


(b)



SPINDLE AND BEAD.

BOLECTION MOULDING.

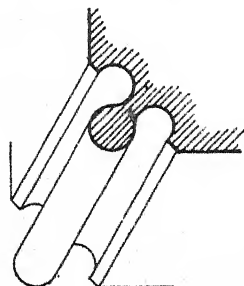


EDGE ROLL

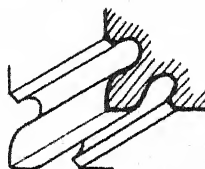


CABLE MOULDING

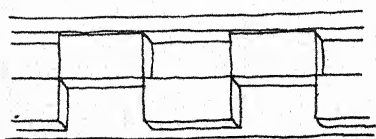
(c)



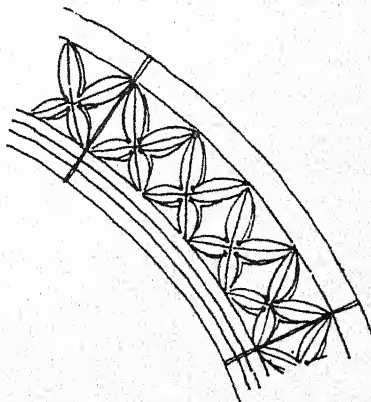
BOWTELL.



KEEL MOULDING.

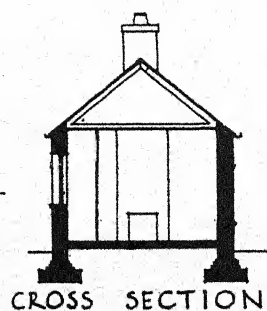
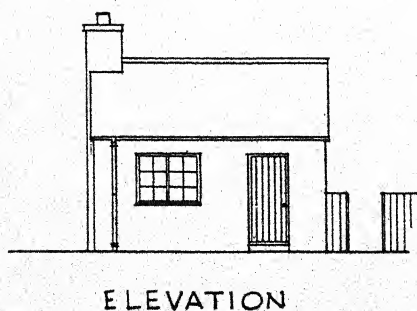
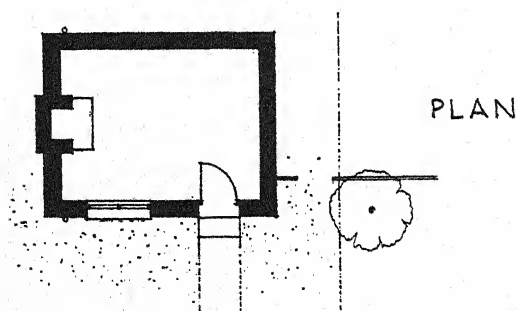


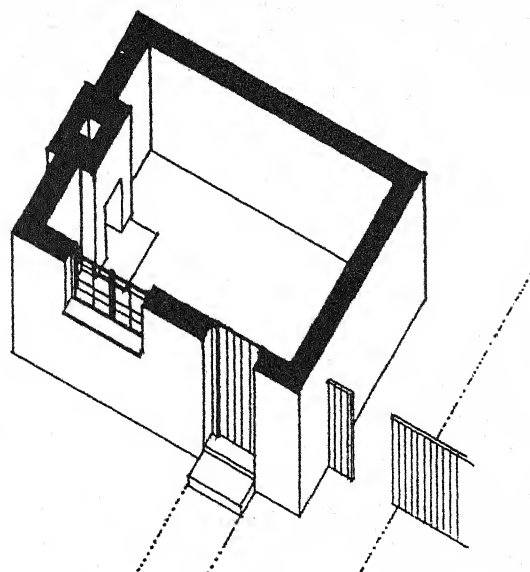
BILLET ORNAMENT.



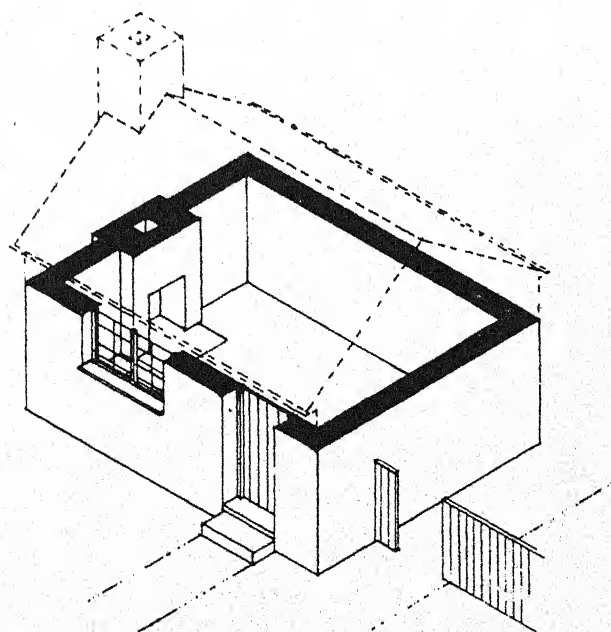
DOG-TOOTH
ORNAMENT.

FIG. XI
METHODS OF SHOWING A BUILDING





AXONOMETRIC PROJECTION



ISOMETRIC PROJECTION

A LIST OF BOOKS ON ARCHITECTURE AND BUILDING

T. D. Atkinson

A Glossary of English Architecture (Methuen).

Christian Barman

Architecture (Benn's Sixpenny Library).

Balbus, or the Future of Architecture (Kegan Paul).

Sir Reginald Blomfield, A.R.A.

Studies in Architecture (Macmillan, 1905).

D'arcy Braddell

How to Look at Buildings (Methuen).

Robert Byron

The Appreciation of Architecture (Wishart & Co.).

W. A. Eden

The Process of Architectural Tradition (Macmillan).

A. Trystan Edwards

Architectural Style (Faber).

Good and Bad Manners in Architecture (Philip Allan).

The Things Which Are Seen (Philip Allan).

Sir Banister Fletcher, P.P.R.I.B.A.

A History of Architecture on the Comparative Method (Batsford).

Maxwell Fry

Fine Building (Faber).

Frederick Gibberd

The Architecture of England (Architectural Press).

John Gloag

Men and Buildings (Country Life).

The Englishman's Castle (Eyre & Spottiswoode).

Walter R. Jaggard and Francis E. Drury

Architectural Building Construction (The Cambridge Technical Series: Cambridge University Press).

Julian Leathart

Style in Architecture (Nelson).

W. R. Lethaby

Architecture (Home University Library).

Nathaniel Lloyd

History of the English House (Architectural Press).

Charles and George Mitchell

Building Construction, Part I (Elementary), Part II (Advanced)
(Batsford).

J. H. Parker

An Introduction to the Study of Gothic Architecture (James
Parker & Co.).

A Concise Glossary of Terms used in Grecian, Roman, Italian
and Gothic Architecture (James Parker & Co.).

Nikolaus Pevsner

An Outline of European Architecture (Penguin Books).

Marjorie and C. H. B. Quennell

A History of Everyday Things in England (Batsford).

J. M. Richards

A Miniature History of the English House (Architectural Press).

An Introduction to Modern Architecture (Penguin Books).

Howard Robertson

Architecture Explained (Benn).

The Principles of Architectural Composition (Architectural
Press).

A. E. Richardson and Hector O. Corfiato

The Art of Architecture (English Universities Press Ltd.).

C. & A. Williams-Ellis

The Pleasures of Architecture (Jonathan Cape).

Clough Williams-Ellis and John Summerson

Architecture Here and Now (Nelson).

F. R. S. Yorke and Colin Penn

A Key to Modern Architecture (Blackie).